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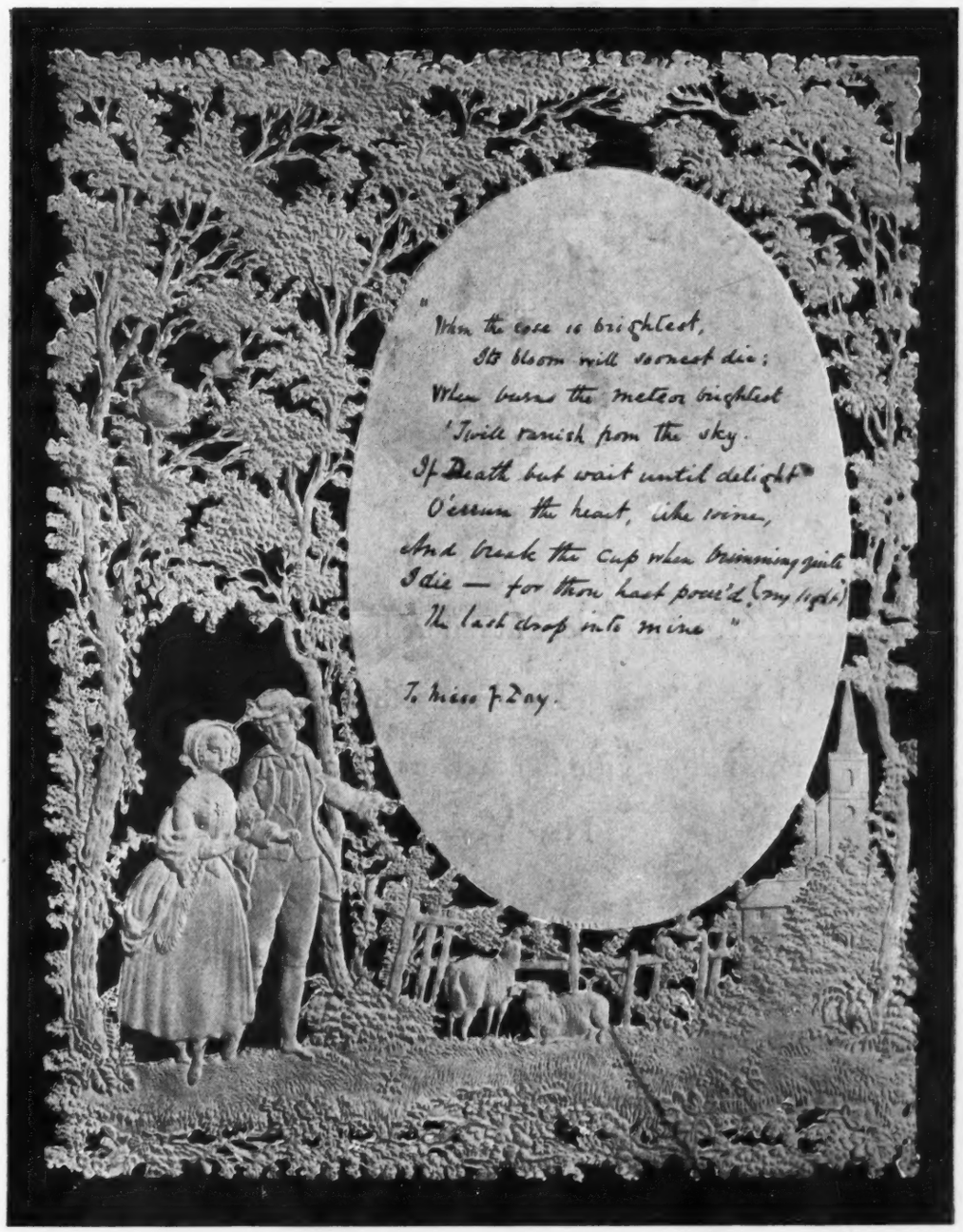
The Magazine

ANTIQUES


"When the rose is brightest,
Its bloom will soonest die;
When burns the meteor brightest
'Twill vanish from the sky.
If Death but wait until delight
O'ersum the heart, like wine,
And break the cup when brimming quite
I die — for then best prov'd (my light)
The last drop into mine."
To Miss J. Day.

FEBRUARY

1930

Price 50 Cents

DRAWING Room Furniture from the collection of Israel Sack. These and other rare pieces are now being shown to collectors at his Boston and New York shops.

★

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Old English Galleries

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Telephone: HAYMARKET 6466

Pair of Carved Chippendale Chairs with Claw-and-Ball Feet

CHIPPENDALE MAHOGANY SETTEE UPHOLSTERED IN OLD DAMASK

Legs magnificently carved with lion's-paw foot. Length, 7 feet

English Antiques personally collected and displayed in two of the old houses of Beacon Hill

In THE INTERNATIONAL ANTIQUES EXPOSITION

To be held at the Grand Central Palace, March 3rd through 8th

The Old English Galleries will show three rooms displaying furniture and decorations of the Queen Anne and Georgian periods

ALSO A LARGE COLLECTION OF SILVER AND OLD SHEFFIELD

AUCTION OF IMPORTANT

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of BAL-

By order of L. EDWIN

Mr. Danton comes of an old
He selected this very choice
ment, and an informed taste

and

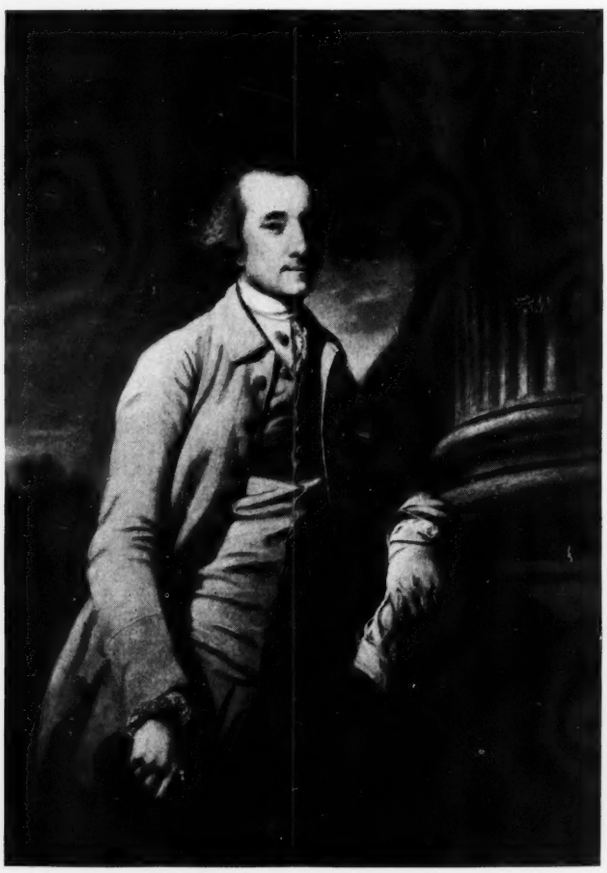
EVELYN A. HARRISON,

The collections offered in this sale
distinguished English artists of the

(*Above*) RUSTIC SCENE
By Francis Wheatley, R.A. (*1747–1801*)

(*Right*) GENTLEMAN IN A FAWN COAT
By Francis Cotes, R.A. (*1726–1770*)

(*Below*) PORTRAIT OF A LADY
By Henry Stone (*1589–1653*)



The Sale will be at the Alcazar, No. 712
Tuesday, February

Exhibition Days, Monday, February 17, 1930, 10

JAMES H. GALTON, AUCTIONEER.

ROBERT FR-

813 North Charles Street

From whom illustrated and de-

The Magazine ANTIQUES, February, 1930, Vol. XVII, No. 2. Published Monthly. Publication Office, 10 Ferry Street, Concord, New Hampshire. All communications should be addressed to Editorial and General Offices, 468 Fourth Avenue, New York. N.Y. 50c a copy, $5.00 a year in the United States; $6.00 elsewhere. Entered as second-class matter January 15, 1929, at the post office of Concord, New Hampshire, under the Act of March 3, 1879.

PICTURES BY OLD MASTERS

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EATON DANTON
TIMORE
GOLDMAN, *Trustee*

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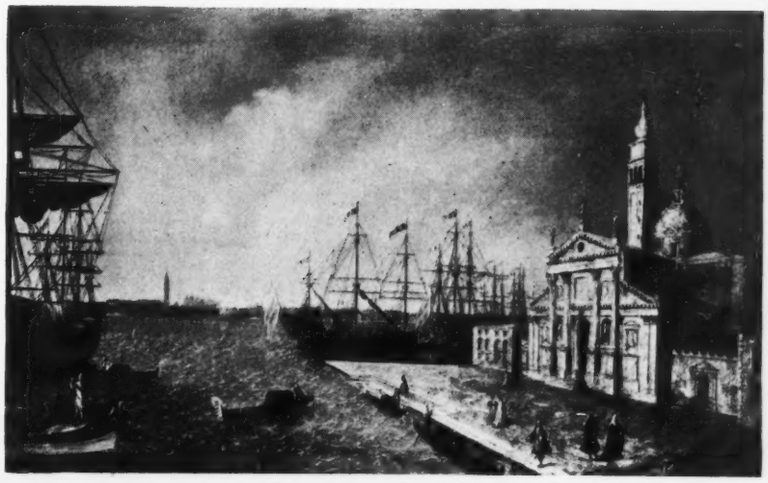
of
ESQ., OF BALTIMORE

include many notable paintings by seventeenth and eighteenth centuries.



(*Above*) VIEW OF VENICE FROM SAN GIORGIO
By Jacopo Marieschi (*1711–1794*)

(*Left*) MASTER CATHCART AND DOG
By Sir Henry Raeburn, R.A. (*1756–1823*)

(*Below*) THE DUCHESS OF MARLBORO
By Sir Peter Lely (*1618–1680*)

Cathedral Street, Baltimore, Maryland
18, 1930, at 8.30 P. M.

a.m. to 10 p.m., and Tuesday until time of sale

Sale will be under the management of

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Baltimore, Maryland

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WILL BE HELD IN THE

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Lexington Avenue at 46th Street

NEW YORK CITY

March 3rd to 8th, inclusive, 1930

Admission $1.00

Exposition opens to the public 8 o'clock Monday evening, March 3rd. Every day thereafter from 10 A.M. until 10:30 P.M. Closes Saturday night, March 8th.

For further particulars apply to

ANTIQUES EXPOSITION COMPANY, INC.

Executive Offices: 115 Broadway, New York City

Telephone: BARCLAY 8074 *Cable Address:* ANTEXPOS N. Y.

A Message

¶ The management of the Antiques Exposition Company, Inc., is pleased to announce that the next International Antiques Exposition, to be held at the Grand Central Palace, New York City, March 3rd to 8th, inclusive, 1930, has far exceeded their most sanguine hope. This Exposition will be the most beautiful and interesting of any kind ever held in America. Not only will it be the finest collection of antiques ever gathered under one roof, but one will find a veritable congress of leading dealers, collectors, and lovers of old art from all parts of the world.

AMONG THE PROMINENT FIRMS AND INDIVIDUALS WHO HAVE TAKEN SPACE AND WILL EXHIBIT ARE THE FOLLOWING:

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Ye Olde Shoppe
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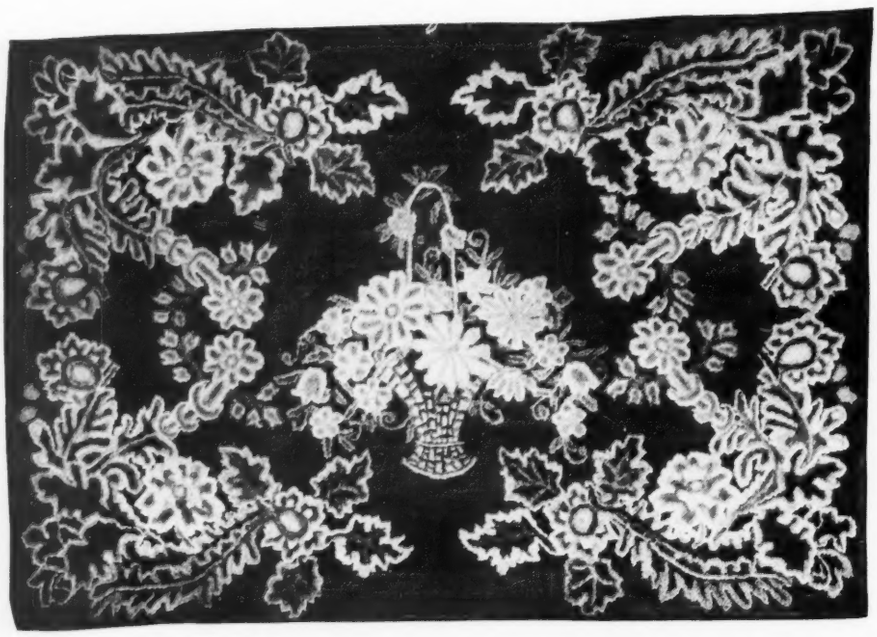
The HOOKED RUGS *of* OLD NEW ENGLAND



A sparklingly beautiful rug, distinguished by exceptional consistency as well as brilliancy of pattern.

From the central floral basket, garlands engage and mingle with the motives of the corner scrolls.

The color is as lovely as the design. Price, *$160.*

Remember that —

We specialize in hooked rugs for decoration and the trade, and that we have also a choice collection of furniture, prints, glass, and china.

NEW ENGLAND ANTIQUE SHOP

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BOSTON, MASSACHUSETTS

THIS Aaron Willard timepiece is one of those rare presentation clocks with specially decorated case. It was given to H. J. Ripley on his graduation from Harvard University in 1818. The original glass panels, painted by Charles Hubbard, are intact. Both panels are handsome, but the one depicting the Harvard campus of more than a century ago is of exceptional historic interest. I may add that this Willard timepiece comes from an authentic source, and is fully pedigreed.

George N. McMahon

GEORGE N. MCMAHON
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BOSTON, MASSACHUSETTS

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WITHOUT the excessive ornament of the "superb" Chippendale settee — lacking all undue elaboration in either the Chinese or the French taste — our little settee remains an example of what the provincial cabinetmaker could do with mahogany in the middle of the eighteenth century. *Width, 44 inches.*

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815 Madison Avenue — *at* 68*th*

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We will send on request our illustrated brochures, "In Retrospect" and "Our Present Collection."

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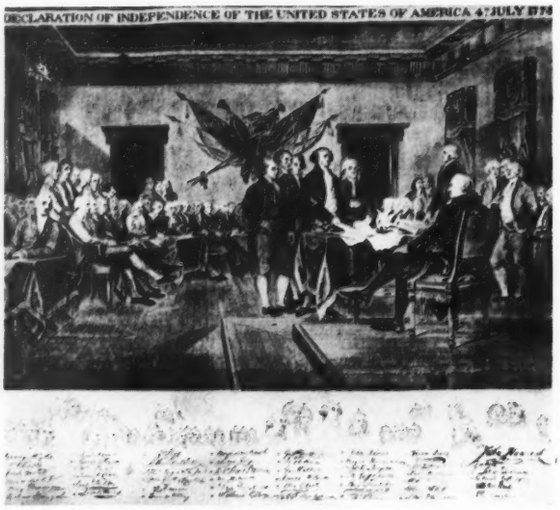

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and
A Beautiful Home is a Joy Forever"

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¶ Brilliant clear flint glass pitcher, Sandwich blown three mold.

¶ Light amber South Jersey cup, rare piece.

¶ Brilliant aquamarine sugar bowl with ball cover, New York State glass.

¶ Light sapphire blue Stiegel type bowl.

¶ Unusual tall Stiegel type paneled flip.

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21 East 64th *New York City* — Hoosick Falls *New York State*

Recognized Authorities on Early American Glass

FLAYDERMAN & KAUFMAN

wish to express sincere appreciation of the evidences of public confidence and esteem accorded to them in the recent sale, by their order, of the

PHILIP FLAYDERMAN COLLECTION

THEY would, further, assure the wide circle of their customers that the same enviable standards of connoisseurship which guided the late Mr. Flayderman in his collecting will continue to dominate the firm of which he was founder and long-time head.

FULLY realizing the importance of the responsibility devolving upon them, his successors feel that they are pledged to maintain their well established reputation for handling only the choicest examples of American antiques, and for dealing as fairly and uprightly with those persons who have rare family heirlooms for disposal as with collectors desirous of acquiring items of exceptional historic interest and genuine intrinsic worth.

FLAYDERMAN & KAUFMAN

68 Charles Street ~ BOSTON, MASSACHUSETTS

FEBRUARY

THE MONTH OF OUR ANNUAL

REDUCTION SALE

BEGINNING FEBRUARY 3RD

SAVINGS ASSURED

ARTHUR J. SUSSEL

Spruce—Corner 18th Street
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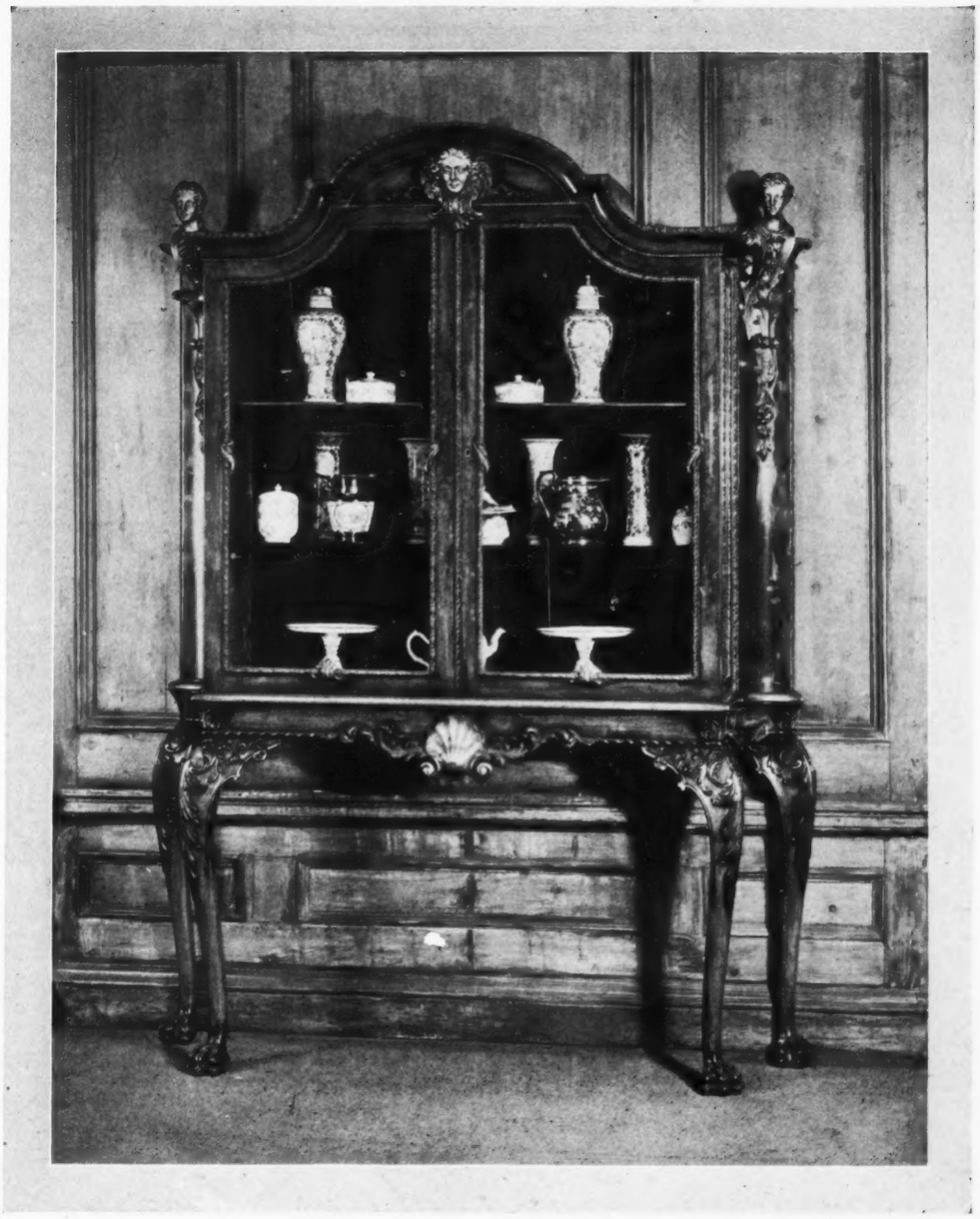
MEMBER OF THE ANTIQUE AND DECORATIVE ARTS LEAGUE, INC.

REED MANSION, WALDOBORO, MAINE

The
REED MANSION
will be well represented
at the
ANTIQUES EXPOSITION
in the
GRAND CENTRAL PALACE

WARREN WESTON CREAMER *of* REED MANSION, Waldoboro, Maine, has reserved a large space, *Booths* 36, 37, 38 *and* 39, at the New York Antiques Exposition, from March 3rd to 8th inclusive. He will be present in person to meet old customers and new, and to introduce a few of the almost limitless riches of his establishment in Maine. He cordially invites an inspection of his display, which will be arranged to give a comprehensive view of the exceptional character and quality of the antiques which constitute his collection.



A GEORGIAN CABINET FROM THE BRISTOL COLLECTION

A delicate crispness of carving, picked out in parcel gilt, and an exceptional beauty of wood graining mark this fine Eighteenth-Century cabinet. The grace of design and beauty of workmanship will make an instant appeal to those interested in unusual Georgian pieces.

In addition to their large assortment of English Eighteenth-Century furniture, the Bristol Company's collection contains antiques from all the important periods, paneled rooms and decorative accessories of exceptional interest — it is in fact a veritable Museum of the Decorative Arts. Dealers and decorators are cordially invited to arrange for their clients a visit to our Galleries.

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COMPANY

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New York City

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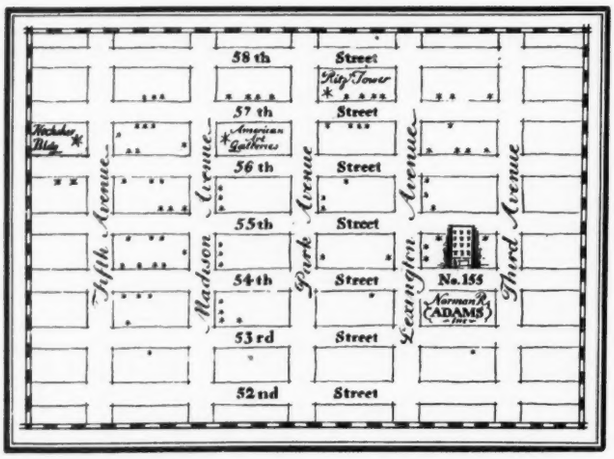
IMPORTERS OF ANTIQUES · SPANISH · FRENCH · ITALIAN · EARLY ENGLISH · GEORGIAN



The antique trade of New York, unlike London, is in a relatively small area. Nearly all the dealers and decorators of importance in New York are indicated by the stars on this map

Norman R. Adams, Inc.

English Antiques at Wholesale

Announce the Opening
of their NEW YORK branch at
155 EAST 54th STREET
Telephone Plaza 1819

Seventeenth and Eighteenth Century English Furniture of the first quality selected with an eye to the most discriminating American taste, for sale through the Trade only.

140 Charles Street
BOSTON

10 Hans Road
Knightsbridge
LONDON

Denmark Avenue
& Unity Street
BRISTOL

155 East 54th Street
NEW YORK

Member of the British Antique Dealers' Association

WE illustrate a pair of old Wine Coolers in fine old Sheffield plate. They were made by Watson-Bradbury (Circa 1820) and are typical of the art and artisanship of their period. Typical also of the many rare pieces to be found in the Schmidt collection. The objects illustrated are offered at $650 the pair.

A. Schmidt & Son

ESTABLISHED 1869

567 BOYLSTON STREET, BOSTON

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MAGNOLIA NEWPORT PASADENA
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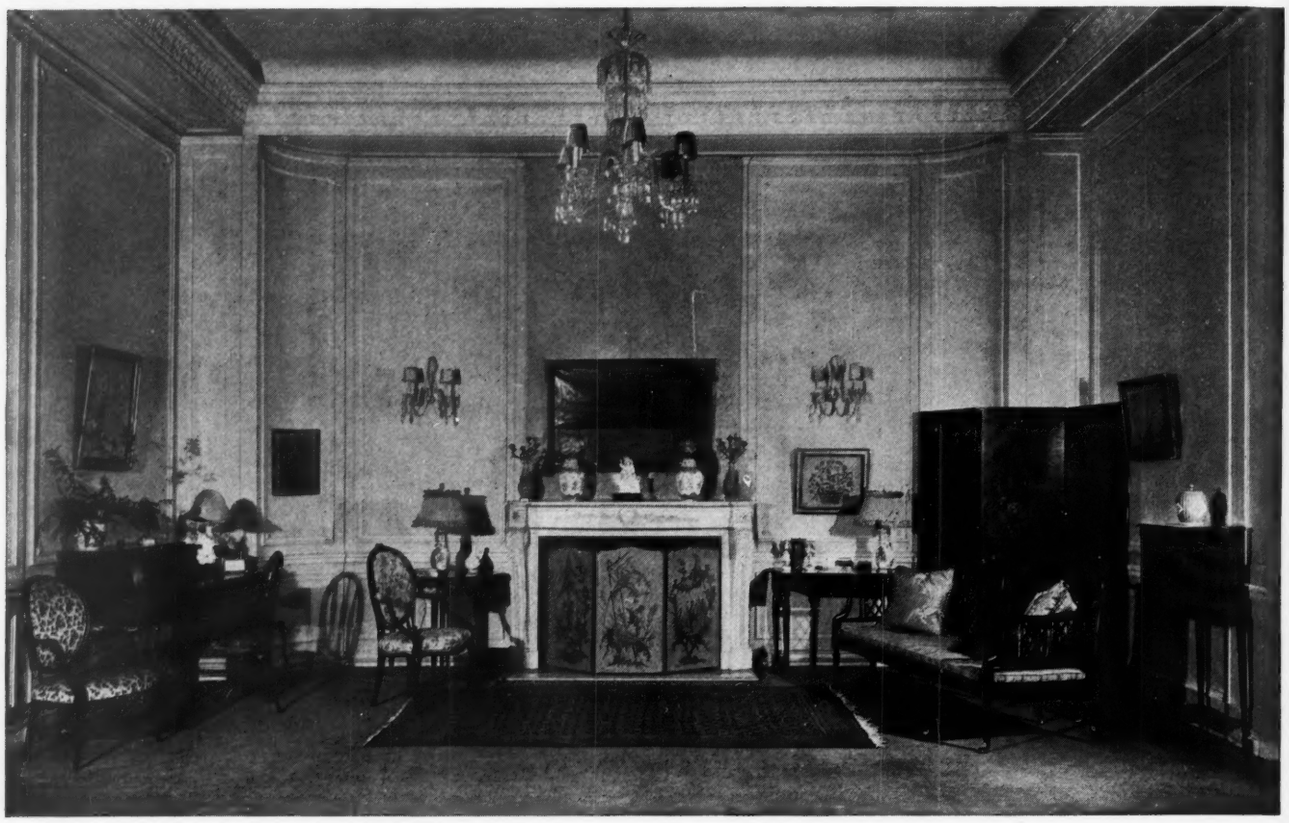

W. & J. SLOANE *for* ANTIQUES

With infinite facilities for reaching throughout the country, we have accumulated a superb collection of fine old pieces.

This delightful drawing room has been assembled from a few of the many charmingly old items awaiting your inspection and inquiry. Some of the above shown are these:

Sheraton settee from Surrey; latticed arms and back; rails delightfully decorated with paintings in grisaille $1,100

Sheraton medal cabinet, from the collection of a connoisseur. A richly patinated specimen appropriate for keeping coins, cup plates, bijoux, or cigars $275

Small Sheraton breakfast table, untouched condition $525

Decorative screen showing brilliant floral arrangements in classic urns . . . $450

Eighteenth-century marine view in water colors $100

Untouched Georgian trumeau, original glass and painting $275

Wall or serving table of delicate proportions and exquisitely mellow patina . $350

Sheraton tambour-roll desk, brought from Warwickshire by a noted expert . $650

Sheraton armchair with oval back. Woodwork handsomely carved. The fashionable glazed chintz cover of its time is still intact . . $225

Mahogany Hepplewhite side chair. Graceful in line and pleasing in color well proportioned for use with a desk. . The pair $750

Oval back Hepplewhite armchair in the French style. Exceptionally delicate in line and most graciously curved $275

Pair of lamps, original French porcelain. Each $150

Painted fire screen with exquisitely fanciful decorations after Pillement . . $225

Eighteenth-century English silk embroidered floral picture $300

A pair of celadon vases with fine Louis Quinze ormolu mounts. . The pair $275

A pair of Delft blue and white potpourri jars. . . . . The pair $95

Blanc de chine porcelain figure, good color $50

Another arranged as a lamp . . . $75

Embroidered map British Isles (c. 1790) $150

Collector's Khorassan rug, of great refinement in color $475

W. & J. SLOANE

FIFTH AVENUE AT FORTY-SEVENTH STREET
NEW YORK Washington Los Angeles San Francisco

FEBRUARY, 1930

ANTIQUES

Vol. XVII, *No.* 2

HOMER EATON KEYES, *Editor*
ALICE VAN LEER CARRICK, *Editorial Consultant*

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(For general reference to ANTIQUES, consult the ART INDEX in any public library.)

The value of ANTIQUES as a work of reference becomes increasingly evident as each newly completed volume is added to the now quite imposing series accumulated from previous years.

It has been customary for the Magazine to publish, each six months, an index covering the contents of the current period. A comprehensive index is likewise maintained in the files of the editorial offices.

Readers will, however, welcome the news that ANTIQUES has been added to the list of important periodicals to be indexed in the *Art Index*, so that, henceforth, not only present but previous articles may be located and examined in any well-equipped public library in America.

A request for change of address should be received at least six weeks before the date of issue with which it is to take effect. Old address should accompany new. Duplicate copies will not be sent to replace those undelivered through failure to send such advance notice.

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TELEPHONE BOGARDUS 6789

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$5.00 the year in the United States; $6.00 elsewhere
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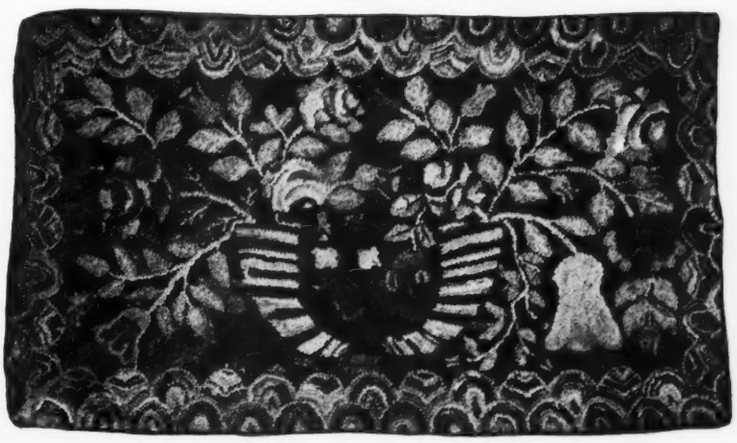
CABLES ANTIQUES, NEW YORK

At PUBLIC SALE: *The* SCHERNIKOW COLLECTION *of* HOOKED RUGS



FLORAL HOOKED RUG: Horns of plenty filled with large flowers. In crimson, rose, and ivory, on light brown field. Scalloped border in same shades. Hooked on homespun canvas. *Size, 4 ft. 9 in. x 2 ft. 11 in.*

As a connoisseur of hooked rugs, Mrs. Schernikow has won an enviable reputation. Her collection is notable not alone for the rarity of its items, but for its high level of quality throughout. Genuine antiquity, superiority of design, color, and workmanship, and desirability from the standpoint of size, characterize the rugs which are included in this sale.

at the
AMERICAN ART ASSOCIATION-ANDERSON GALLERIES, INC.
30 East 57th Street, New York City
Thursday, February 6, at 2:15 P. M. *Exhibition from February 1*
CATALOGUES ARE OBTAINABLE

ONE *of a*
Set of Eight Dainty Painted Chairs

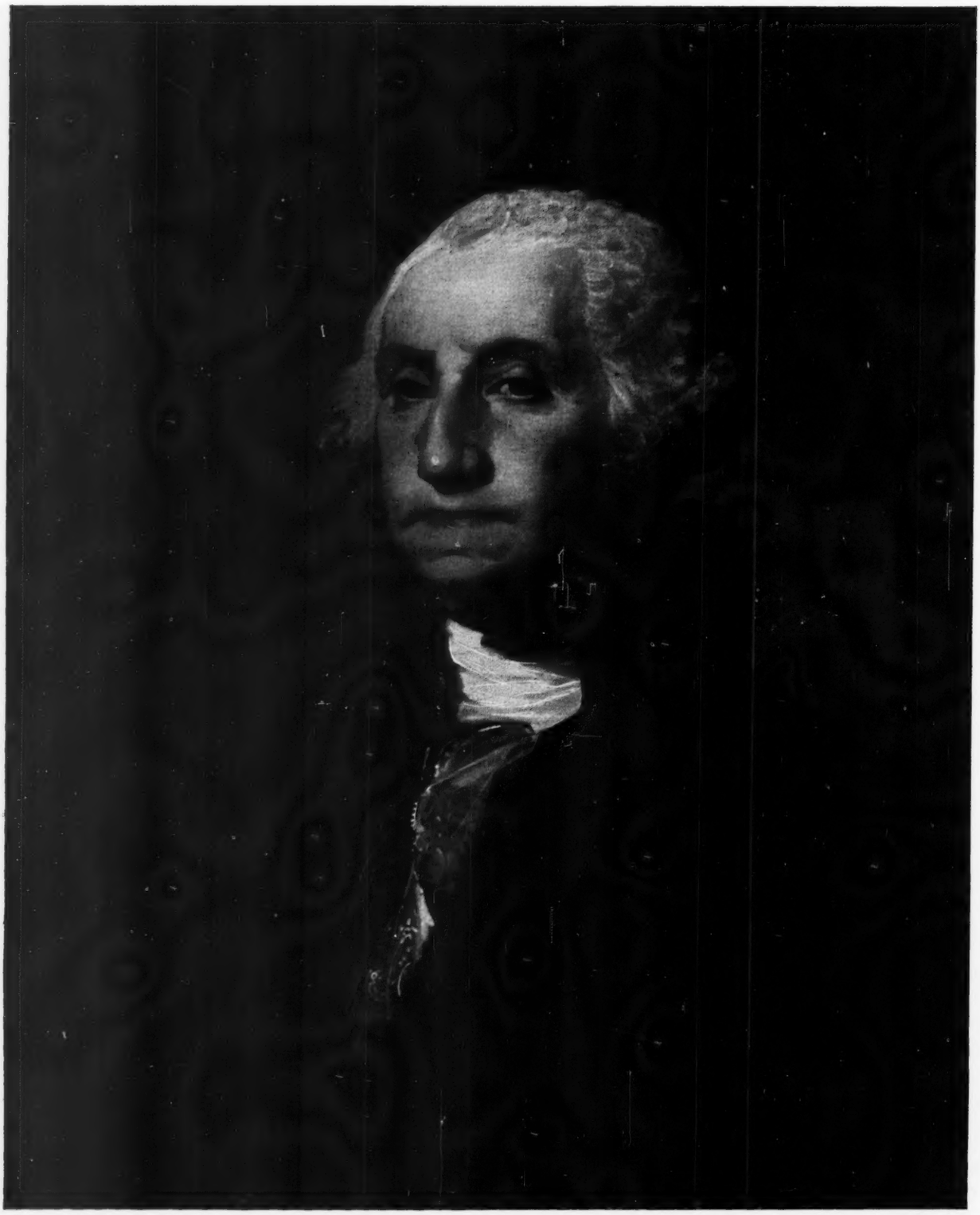
which graced an old Danbury homestead for ninety-one years. Black with gilt decoration. The group on the top rail represents William Tell shooting the apple from his son's head. The lower rail shows an early stagecoach drawn by four horses.

F. W. Fuessenich, Inc.

OLD BROOKFIELD TAVERN

105 WEST WOOSTER STREET DANBURY, CONNECTICUT

60 miles from New York



GEORGE WASHINGTON
From a portrait by Gilbert Stuart recently acquired in London. One of the most notable examples of the so-called Athenaeum type of Washington portraits.
Size: 24 x 30 inches. (*See editorial comment.*)
Owned by Robert Jackson

ANTIQUES

A MAGAZINE *for Collectors and Others* WHO FIND INTEREST IN *TIMES PAST* & IN THE ARTICLES OF DAILY USE & ADORNMENT DEVISED BY THE FOREFATHERS

Volume XVII FEBRUARY, 1930 *Number 2*

The Editor's Attic

The Frontispiece

THE Stuart portrait of George Washington reproduced as the Frontispiece of this number was acquired in London, within the past three years, by Robert Jackson of Concord, New Hampshire, who has added it to his growing collection of eighteenth-century American and European paintings.

Owing to a series of misadventures in correspondence, the Attic is, at the moment, unable to present the history of this portrait, beyond the note that it has a record of long ownership in England. It is, of course, one of the replicas — there are said to be twenty-six in all — which Stuart multiplied from the original portrait painted from life, in 1796, and now owned by the Boston Athenæum. It was Dunlap who characterized this work as a "beautiful image of the mind, as well as features, of Washington" — a brief but all sufficient comment.

Early-Americanizing the White House

THERE is a note of pathos in Mrs. Calvin Coolidge's article on the White House, which appeared in the *American Magazine* for November. Mrs. Coolidge had hoped to find somewhere in the Presidential mansion at least a vestige of the furniture of early days. But she was disappointed. After some rummaging in attic and outhouse storerooms, she unearthed a few forlorn specimens — pariahs of earlier régimes — and had them refinished and put to use; but her description of these mobiliary waifs is not particularly alluring. For the rest, it would appear that the Presidential family dwells chiefly in an atmosphere of mid-Victorian black walnut, sanctified by the utilization of past greatness, but damned by most canons of good taste and comfort.

It was, and still is, Mrs. Coolidge's ambition to see the White House refurnished with appropriate examples of early American craftsmanship, the donations of patriotic collectors. She even succeeded in persuading Congress to pass a bill providing for the acceptance of such offerings. But few came. Perhaps this is for the best. The Executive Mansion would hardly lend itself to the absorbing of heterogeneous gifts.

In view, however, of the comment which Mrs. Coolidge's observations have evoked, ANTIQUES considers the present time a propitious one for supplementing Marie G. Kimball's articles on Jefferson's furnishing of the White House, published in the June and July, 1929, numbers. Elsewhere in this issue, therefore, will be found illustrations and notes calculated to convey an idea of the decorative indignities to which the home of our Presidents was subjected during some seventy years, until, in 1902, President Roosevelt engaged Charles F. McKim to restore an aspect of dignity and propriety to the long-suffering structure.

Mr. McKim, it should be recalled, adhered, in the main, to a modified French style in his reconstruction. From that style, indeed, his one considerable departure occurred in the State Dining Room, which he treated in a not completely happy version of the Georgian mode. Whether Mr. McKim lost interest in his task after he had completed the public rooms of the first floor, or whether funds were lacking for a thorough overhauling of the private quarters above stairs, the Attic knows not. In either case, in so far as may be judged from available photographs, the latter apartments were not radically improved, at least in the matter of furniture. Doubtless, however, their appearance alters more or less with each new administration. The official family has a fairly free hand in arranging the stock equipment provided for the unofficial portion of its abode, and the results are, perhaps, no concern of the general public's — though it is said that one æsthetically inclined President's wife encountered stiff opposition when she proposed to ornament all the domestic mantels of the place with painted garlands of pansies, violets, and forget-me-nots.

But to return to the public rooms: ANTIQUES would like to picture for its readers the Green parlor, which has recently been outfitted with reproductions of early American furniture; but the room is closed to photographers. The ostensible reason for this barricade against the camera men is the fear on the part of secret service folk that to broadcast interior views of the Executive Mansion might be to give evil-minded persons a better opportunity to slip into that domain for the accomplishment of felonious deeds.

Here indeed is an exaggeration of precaution. No more

MATERIALS FOR HOME TEXTILE PRINTING
Probably from the days when Godey's *Lady's Book* was guiding the female taste of America. The illustration shows the manufacturer's box in which the printing outfit was supplied, together with a detail of the printing pad, brush, gum arabic bottle, and a cardboard container of dye powder.

danger attaches to publishing a 1929 view than a 1902 view, or an 1875 view. Indeed, it is the older photographs which are most likely to excite the will to violence. To obviate any such unhappy consummation, ANTIQUES has arranged its illustrations in sequences, with a view to inducing a growing feeling of optimism. In comparison with the dingy past, the somewhat spotty present for the moment gives an illusion of the ideal. But critical inspection reveals a multitude of deficiencies. No wonder there is widespread clamor for improvement. The Attic suggests recourse to the usual procedure of a democracy in periods of crisis — the appointment of a dictator to do for the furnishing of the White House much the same thing that Mr. McKim did for its architecture. If he makes a mess of the undertaking, off with his head. Other candidates in plenty will be ready to risk the guillotine, even for the small privilege of selecting one set of draperies.

Do Your Own Decorating

AT VARIOUS times ANTIQUES has published examples of early American block-printed textiles, as well as pictures of the carved wooden blocks used in their making. But the manner of handling these blocks and the degree of skill required to ensure their satisfactory manipulation have been matters of some doubt. A recent discovery on the part of Mrs. Rhea Mansfield Knittle, which that indomitable investigator has recently transmitted to the Attic, throws a good deal of light on the subject, and seems to indicate that the printing of simple patterns on linen or cotton was not too difficult to be included among the household arts of rural communities.

Mrs. Knittle's discovery is no less than a home block-printing outfit — consisting of blocks, colors, liquid gum, pad, and full directions — all packed in a neat wooden box and so temptingly arranged that a child would be sure to use it. This equipment as a whole, together with some of its separate parts, is here pictured. Though found in Pennsylvania, it is evidently a manufacturer's product intended for general distribution. In date it may safely be assigned to the second half of the nineteenth century.

The blocks, instead of being carved, after the earlier manner, show a printing surface composed of strips of metal driven into a wood ground, so as to form an outline

TEXTILE PRINTING BLOCKS

From the apparatus described in the accompanying notes. Earlier textile blocks had their pattern cut in wood. Here the design is achieved with strips of metal set in a wood ground, a method today largely used in making the rolls for wall-paper printing. Hand pressure sufficed for printing from the metal blocks. Wood blocks were tapped with a mallet.

pattern. It seems probable that they were intended to serve in stamping designs for embroidery rather than in themselves to supply the means for a complete textile decoration. However that may be, the method of their employment must have been similar to that which was current in much earlier times. It is explained in a page of printed directions pasted on the back of the pad which accompanies the equipment.

This pad, by the way, is merely a block of wood, one surface of which is covered with a slightly absorbent cushion of cloth — a kind of printer's palette, on which was spread the coloring material obtained by mixing powdered dye, water, and gum arabic to the right fluidity. The rest of the operation consisted in pressing a block alternately on the pad and on the goods spread to receive the imprint of the inked metal outlines.

Barring the necessity for mixing one's own dyes, selecting the blocks in proper sequence, and calculating their correct alignment on the material to be decorated, the whole procedure was as easy as signing a letter with a stationer's rubber stamp. This the Attic has verified by a series of experiments, in the course of which the walls, floor, and ceiling of the place were daubed with cerulean streaks, and the entire editorial staff took on the startling aspect of the victims of an explosion in a bluing factory. It is perhaps fortunate that the available supply of dye-powder was restricted to one tint.

Nevertheless, for the benefit of those readers who wish to test the joys of block-printing on their own account, an excerpt from the directions accompanying Mrs. Knittle's box is appended. Here it is:

DIRECTIONS FOR STAMPING

GREAT care must be taken to have all the arrangements of the design completed in your mind before commencing. In stamping a jacket, the design should always be commenced in the centre of the back, and care taken that the pattern be carried around alike, so as to have both sides of the garment stamped exactly to match.

The most economical way to make the ink is to mix it on the pad as it is required; just enough to cover the pad at a time. Thus pour on your pad a few drops of the dissolved gum, and dip your brush in the powder and water alternately. The ink must be thick enough and well mixed with the brush to spread well on the pad, and the stamp pressed on the pad, then place the stamp on the goods, always being careful to match the patterns handsomely; place one end down first, and press it evenly.

The stamps may be occasionally washed with the brush and warm water, to prevent the ink clogging on the pattern and so blotting the material.

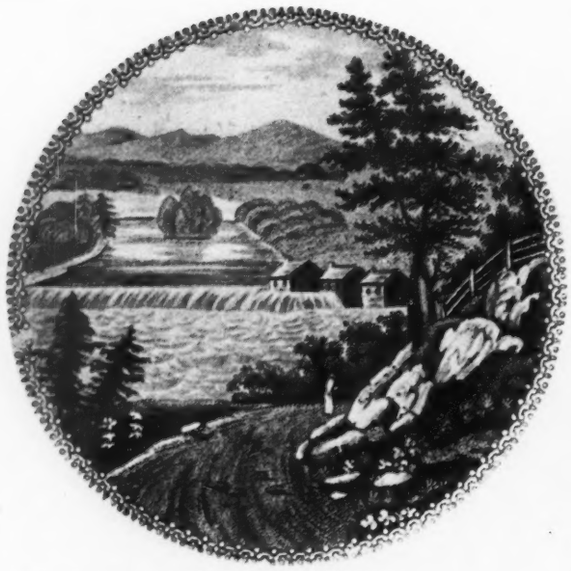
To the above lucid exposition, the Attic would add but a single postscript; namely, that sufficient warm water should be provided not only to cleanse the blocks, but to afford the printer frequent and complete immersion.

Views Concerning Clews' Views

A NOTE from Gregor Norman Humphreys, whose article *Clews' "Picturesque Views"* in the December number has developed quite a fund of correspondence, raises at least one point deserving of consideration. This is with regard to the fundamental identity of the central design on the dinner plate picturing *Near Sandy Hill, Hudson River* (*Fig. 18* in the above-mentioned article) and the design of a cup plate (*Fig. 22*) cited as probably a reversed compression of the same landscape. Mr. Humphreys now writes that this surmise has been questioned by a collector, who, speaking of the cup plate, observes:

The figures in the foreground are totally different: for one thing, there are three houses in the *Near Sandy Hill*, and only two in the cup plate; and the river and outline of mountains are different. I submit the possibility that the unmarked cup plate may be the missing *View on the Hudson River*.

The question is worthy of debate; but to ensure a thorough understanding of the issues involved, the Attic



NEAR SANDY HILL, HUDSON RIVER (*detail*)
From a Clews dinner plate shown as Figure 18, p. 485, in ANTIQUES for December, 1929.

NEAR SANDY HILL, HUDSON RIVER (*detail*)
Enlarged from a Clews cup plate shown as Figure 22, p. 486, in ANTIQUES for December, 1929.

thinks it well to present the two views, sufficiently enlarged to permit careful study of their similarities and their differences. On the actual dinner plate, of course, the landscape is somewhat larger than in the illustration; on the cup plate it is considerably smaller. Yet, when placed side by side in the same dimensions, the two evidently represent much the same scene sketched from precisely the same viewpoint.

Though the cup plate picture is reversed, its foreground elements of interlaced pine trunks, steeply inclined fence, rocks, and careening evergreens rising above the brow of the hill, are identical with those which appear on the larger piece. A corresponding likeness is observable in the two backgrounds. Only in the middle distance are discrepancies to be found. Here the dinner plate depicts three houses washed by a broad fall of water; whereas the cup plate carries two houses dry-shod on a point of land. Yet even these discrepancies may be more apparent than real. A low dam across the cup plate stream, and the addition of a gate house, would bring its aspect into very close conformity with that of the other view.

In short the Attic believes that both cup plate and dinner plate depict Sandy Hill, though from drawings made at slightly different times — or else from a single drawing revised to meet changing conditions. This belief is perhaps strengthened by the obvious technical inferiority of the cup plate engraving, which resembles an experimental sample rather than a definitive accomplishment.

On the other hand, the peculiarities noted in the smaller design may be due, as Mr. Humphreys has suggested, solely to the necessity for compression, and for the consequent elimination of certain details — a procedure well illustrated in the case of the Merchants Exchange plate discussed in the January number, where whole sections of the original print were omitted in order to adjust the composition to the restrictions of a relatively small circular panel. It is, however, likely that some student less carefully observant than Mr. Humphreys has listed the cup plate as a separate item.

Boosting by Knocks

THE ability to accept ungentle criticism in a gentle spirit is a rare endowment. It is hardly surprising, therefore, that dealers in antiques should be irritated — occasionally to the point of rage — when they find themselves, their methods, and their merchandise in general held up to ridicule or scorn in the public press. Such attacks, they feel, not only constitute a personal indignity verging on the libelous, but may also exercise a deleterious influence upon their means of livelihood.

For a lacerated soul, there is, alas, no balm but time and patience. In so far, however, as business is concerned, the Attic is pretty thoroughly convinced that the unwelcome publicity to which the antique trade is occasionally subjected, really serves as a form of free advertising whose effect upon sales is stimulating rather than repressive. When Mr. Bottle-Collector confides to a million or more fellow citizens his opinion that the price of quart amethyst eye flasks has reached simply atrocious altitudes, he ends by setting about two-thirds of his audience questing for those mythical containers. And when another writer emerges from the aromatic atmosphere of down-east fried clams to protest against the price paid for a highboy, he succeeds only in boosting all highboys a few notches higher.

An explanation of this paradoxical phenomenon is not far to seek. The mind of the populace works in curiously contrary ways. A custom, a fashion, or even a bad habit needs only to be widely advertised to be widely adopted. Whether such advertising takes the form of knocking or boosting really makes very little difference; for in this ballyhoo age the value of good repute is often outweighed by the advantages of conspicuity. Since a shower of brickbats makes more noise than a shower of roses, it may be viewed as just so much the more precious tribute.

In any case, as long as known collectors continue to broadcast warnings concerning the perils of butting into their own pet game, the antique business may feel reasonably certain of uninterrupted prosperity.

Fig. 1 — Carew Chest of Drawers (*1802*)
Signed and dated, *William Lloyde, cabinetmaker of Springfield, April, 1802.* A charmingly simple piece of furniture with delicate and imaginative inlay.
Owned by the Connecticut Valley Historical Society, by bequest of Miss Carolyn Spencer, granddaughter of Captain Joseph Carew

The Decline and Fall of William Lloyd

By Florence Thompson Howe

WILLIAM LLOYD, cabinetmaker of Springfield, Massachusetts, courted posterity. He gave his name to fourteen children, thirteen of whom lived to maturity; he left a generous amount of advertising in the local papers; and he seems to have marked a considerable portion of the furniture which he made.

Doubtless his amiable gestures in our direction might have been earlier heeded, had Lloyd been a man less obscure in his community. Although recently discovered examples of his cabinetwork are meritorious, and some, we know, graced certain of Springfield's early "mansions," he himself seems to have walked humbly in his day and generation. Perhaps this was unavoidable with fourteen hungry mouths to feed. At all events, little mention is made of William Lloyd in the annals of his town. Vital statistics tell us that he was born on the first day of April (All Fools' Day, poor soul), 1779, "the son of John and Marianna Wright Lloyd, and grandson of Major John."

The Lloyd house stood on Ferry Lane (now Cypress Street), the head of the Great Ferry, and the promising business street of the town of Springfield prior to 1785.* It is quite possible that John Lloyd, father of William, carried on his business in conjunction with his homestead. He was a leather dresser, and is mentioned as being in business as late as 1800. In 1793 his name appears in the account book of Dwight and Hooker, merchants of Springfield, with a credit of:

9/9 for dressing 3 marten skins
26/8 for 40 lbs deer's hair

The American Intelligencer, under date of February 27, 1797, carries one of John Lloyd's advertisements which

* Green, *History of Springfield.*

gives some notion of the cabinetmaker William's background and heritage.

LEATHER DRESSING &
LEATHER BREECHES MAKING

The subscriber hereby respectfully informs his friends and the public that he still continues his business in the usual place, opposite Col. Williams', where he dresses Deerskins, washes leather in the neatest manner. He makes deerskin Breeches in the newest and neatest fashions. As he has worked at the business in Europe, Philadelphia and Boston he flatters himself with being capable of giving full satisfaction to his patrons. He likewise dresses all sorts of Furr skins, suitable for muffs and Tippets. He will pay any article on its way for calf, colt, or cat skins. Deer skins in the hair will be received in pay for the dressing. He also dresses white leather for soldiers' belts, drum heads, and saddlers' welting.

N.B. A generous price will be given for black cat skins.

John Lloyd

Springfield, February 27, 1797.

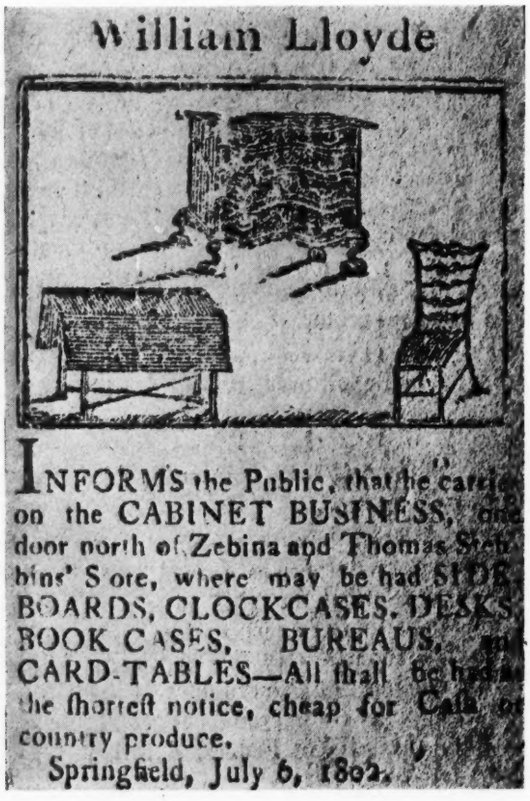
How William Lloyd spent his childhood, or where he learned his trade, we have no means of knowing. Although Springfield numbered only about two thousand persons,* we find but one mention of the Lloyds in its community activities. In the Muster Roll of the Springfield Company commanded by Captain Charles Colton, June 5, 1777, John Lloyd heads the list, but sharp lines of erasure have been drawn through his name.†

In 1801 *The Federal Spy* includes the name of "William Lloyde" and that of Joseph Carew (the patron whose furniture is illustrated with these notes) among "those for whom letters are being held at the Springfield Post Office." In 1802 Lloyd comes to light, a full-fledged cabinetmaker, with an illustrated advertisement in *The Federal Spy* for July 6, which is legibly reproduced in Figure 3. It makes the usual claims for universal capability. However, they were probably justified by actual accomplishment.

* Green, *op. cit.*

† Archives, Connecticut Valley Historical Society.

Fig. 2 — OVAL CHERRY TABLE WITH HEART INLAY (*1802*)
Signed and dated, *William Lloyde, cabinetmaker of Springfield, January, 1802.* A Carew piece, presumably a portion of Captain Carew's wedding furniture. Hence the heart motive.
Owned by the Connecticut Valley Historical Society


William Lloyde
INFORMS the Public, that he carries
on the CABINET BUSINESS, one
door north of Zebina and Thomas Steb-
bins' Store, where may be had SIDE
BOARDS, CLOCK-CASES, DESKS,
BOOK CASES, BUREAUS, and
CARD-TABLES—All shall be had at
the shortest notice, cheap for Cash or
country produce.
Springfield, July 6, 1802.

One door north of Zebina and Thomas Stebbins' store locates William Lloyd's workshop at the northeast corner of Main and Ferry Streets, referred to in the early days as "the head of the Ferry," about one-half mile north of the Meeting House. The home of Captain Joseph Carew, known as the "Carew Mansion," stood at the junction of Main and the first road north of Ferry Street, now Main and Carew Streets.

Presumably it was for Captain Carew and his bride, whose marriage is recorded on May Day, 1802,* that two very interesting examples of Lloyd's craftsmanship were made. Both the swell-front chest of drawers (*Fig. 1*) and the oval table (*Fig. 2*), with its romantic heart motive in the inlay, are marked in ancient handwriting: *William Lloyde, cabinetmaker of Springfield, 1802.* On the chest is added the word *April;* on the table, *January.*

The script on the chest of drawers is very fresh and distinct, for it was written on the interior back of the case, and is visible only when all the drawers have been removed and a flashlight searches the cavernous interior. On the table the inscription appears under the top, and, having been exposed to light and air, is less legible. Both pieces are owned by the Connecticut Valley Historical Society, have been recently restored, and may now be seen at the home of the Society, the William Pynchon Memorial Building, in Springfield.

William Lloyd was both enterprising and persistent in his

* Chapin, *Old Residents of Springfield.*

Fig. 3. — LLOYD'S ADVERTISEMENT IN *The Federal Spy* (*July 6, 1802*)
The illustration, evidently a stock woodcut, is identical with that appearing in the advertisement of Kneeland & Adams published in the *American Mercury* ten years earlier, September 17, 1792. (See ANTIQUES for January, 1928.)

advertising. In 1804 he makes this naïve announcement:

WILLIAM LLOYDE CABINETMAKER
acquaints the Public and his customers that he keeps constantly on hand
DINING & FANCY CHAIRS
also all kinds of cabinet work. Any persons wishing to buy will please to call and suit themselves.
Springfield, July 10, 1804.

It was during these early years that Lloyd did his finest work; possibly because, like other cabinetmakers on this side of the Atlantic, he was still, in the early 1800's, following the designs of Sheraton and Hepplewhite, which, so soon after the turn of the century, gave place to the more ornate and unlovely forms preceding the tragedy of the Empire régime. Certainly among the pieces which can with authority be attributed to Lloyd, the Carew furniture and the Chapin card table (*Fig. 4*) show the craftsman at his best. The inlay in the Chapin table is beautifully wrought, and the table is, further, of more than ordinary interest because of the label which remains on the frame. It is a tiny, daintily printed oval, conveying the legend:

Fig. 4 — THE CHAPIN CARD TABLE (*1805*) AND ITS LABEL
Bearing William Lloyd's earliest known printed label. A dainty piece of cabinetmaking, showing the persistence of the Hepplewhite influence even in the early years of the nineteenth century. *Owned by the Connecticut Valley Historical Society, as a gift from Mrs. Chester W. Chapin, Jr.*

AT THE
Head of the Ferry,
SPRINGFIELD, *Ms.*
WILLIAM LLOYDE,
Manufactures all kinds of Cabinet Work.
Where may be had — Elegant Clock-
Cases, Book-Cases, Desks,
Bureaus, Card-Tables,
Dining-Tables, *&c.*

Although this label is not dated by the printer, the inscription, *April 25, 1805*, which appears in cramped and ancient-looking pencil tracing on the yellowed paper, smacks of authenticity. The Carew furniture, dated three years earlier, 1802, bears no printed label at all, but is marked in penciled handwriting. Lloyd's earlier advertisements use the letter "e" at the end of his name; the typography and decoration of this label itself, as well as the manner of abbreviating "Massachusetts," all point to the date indicated in pencil on the label. The table likewise agrees in design with this early dating, and the Chapin family, from whom it has descended, were important Springfield citizens in 1805.

Like many others of the southern New England woodworkers, Lloyd seems to have made extensive use of cherry. The Carew furniture is of cherry, and the following advertisement, taken from *The Hampshire Federalist* of January 7, 1806, solicits cherry:

CABINET WORK

The subscriber returns his thanks to his customers for favors received and informs them he continues his business one door north of Z. & T. Stebbins' store where he has constantly on hand a large supply of

CABINET WORK

executed in the neatest manner. Likewise an elegant clock and case, together with a handsome assortment of chairs all of which articles will be sold cheap for cash, cherry boards or country produce.

William Lloyde.

N. B. He wishes to take on a likely boy fourteen or fifteen years of age to the above business, who will meet with good encouragement.

Under date of Thursday, June 11, 1807, in *The Hampshire Federalist*, we find further indication of our cabinetmaker's enterprising turn of mind and readiness to buy advertising space:

WILLIAM LLOYD
CABINETMAKER

Informs the Public that he still continues the cabinet making business one door north of Messres. Z. & T. Stebbins' store, and that he has constantly for sale a large supply of convenient and

FASHIONABLE FURNITURE

both mahogany and cherry, which he will dispose of at a low price, for cash or Country Produce.

From his constant attendance to this particular business, from the encouragement he has received, and the general satisfaction he has given, he flatters himself he shall continue to receive the support of his customers and the Public.

He has just received a handsome assortment of dining, fancy and armed CHAIRS, which will be sold on such terms as cannot fail to suit those who wish to purchase.

Springfield, June 3, 1807.

What gentleman of importance with a weakness for "fashionable furniture both mahogany and cherry" could resist such a discreet invitation?

With the same copy as that above quoted, and in the same publication, Lloyd follows with another on the twenty-third of September. This insertion is significant because it

carries the illustration used on the label of February 16, 1811 (*Fig. 6*). The serpentine-front chest, the Pembroke table, and the Chippendale pierced-rail, ladder-back chair pictured in the cut used to illustrate the announcement of July 6, 1802, have given place to the swell-front chest, the Hepplewhite card table, and the serpentine-front sideboard which are to be found on the later label.

Apparently, at this time, business was prosperous; for, in July of the next year (1808), Lloyd advertises that he has procured a good workman in the chair-making business. Likewise, his brother, Peter Lloyd, announces that he has a painting, gilding, and glazing shop opposite Bates' Tavern. Possibly, indeed quite probably, the brothers worked in close coöperation.

It is during these busy early years that the first mention of the Lloyds is found in the church records. Hitherto the Meeting House seems to have figured in William Lloyd's life mainly as a point for designating the location of his workshop, instead of a guidepost for pointing his soul along its heavenward way. But, in 1809, we find "Jerusha Gardiner Lloyd, wife of William Lloyd," numbered among the faithful under the guidance of Doctor Osgood in the old First Church. Lloyd had married, August 3, 1799, and, during the decade which follows, the church annals bristle with the baptismal records of his frequent progeny.

But to go back to his furniture. It is his illustrated label dated *February 16, 1811* which seems to have ridden the choppy waves of circumstance most successfully. I have seen four examples of it and have heard of several more. It occurs on the sideboard illustrated in Figure 5. Another tattered specimen was found still clinging to the side of a drawer from a chest or sideboard, and was rescued by Mrs. Mary Beddall of Bay Street, Springfield. George Rindge of North Wilbraham owns an ancestral mahogany card table similar in type to the Chapin table. It bears this pervasive 1811 label intact, on the reverse of the top. The fourth label occurs in the lowest drawer of a very good swell-front chest of drawers privately owned in Hardwick, Massachusetts. Besides the labeled pieces which I have actually examined, I am able to illustrate two others, both retaining the same late mark of the maker. One is owned by Mrs. Ernest H. Wood of Worcester (*Fig. 7*); the other by Miss Helen Buttrick of Lowell, Massachusetts (*Fig. 8*). Both seem to be associated with the period of Lloyd's decline. I have also heard of a mirror carrying the Lloyd announcement, but at the time of this writing, I have not been able to trace it.

Fig. 5 — SHERATON MAHOGANY SIDEBOARD BY LLOYD
Bearing his February 16, 1811 label. Here our cabinetmaker has definitely accepted the Sheraton mode in furniture and the inferior typography of the nineteenth-century printer. *Photograph by courtesy of Edwin J. Walker, Jr.*

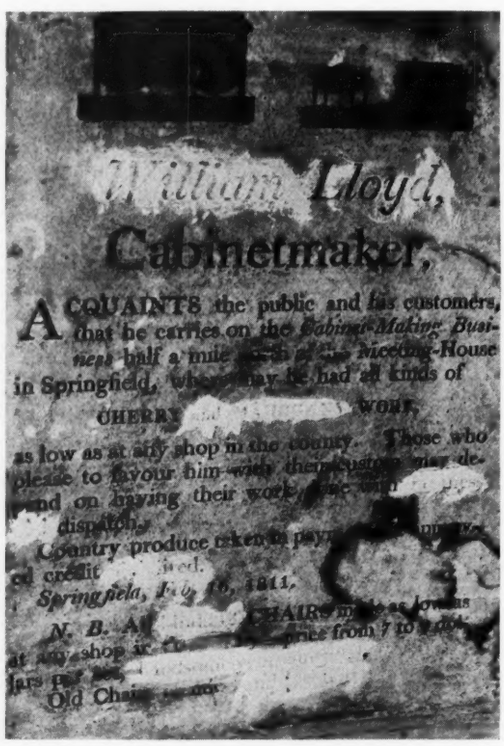


Fig. 6 — LLOYD'S 1811 LABEL
This label, bearing the stock newspaper cut which appeared with Lloyd's newspaper advertising of September 23, 1807, is the one which is most frequently encountered. It was evidently used during a number of successive years.

The Lloyd advertisements continue to appear from time to time in 1810, and broadcasts for a "journeyman cabinetmaker" are released in June, September, and December, 1811. Lloyd even expands into the domain of real estate; for, April 12, 1811, the Hampden County *Registry of Deeds* records that "William Lloyde, cabinetmaker, bought meadow land on the east side of Springfield's main street, with shop thereon, being 53½ feet on the street and three rods long,

Fig. 7 — Chest of Drawers by Lloyd (*after 1811*)
Far simpler and more summary in design than the maker's earlier work; for the drawers are devoid of either beading or inlay, and the shaping of the apron shows less care than is observable in Figure 1. The 1811 label is attached to this specimen. The steady decline in Lloyd's work after 1811 may be attributable in part to the man and in part to the gradual degradation of public taste.
From the collection of Mrs. Ernest H. Wood

Fig. 8 — Mahogany Chest of Drawers by Lloyd (*after 1811*)
Bearing the maker's late label. It is evident from the character of this piece that Lloyd has lost his grip on the better class of custom. It is difficult to believe that these legs and the wooden knobs are contemporary with the making of the piece. But, since Lloyd lived until 1845, he may possibly have produced this chest very much as it stands.
From the collection of Miss Helen Buttrick

east and west" for a consideration of $450. Again, under date of April 24, 1812, "Wm. Lloyde yoeman," adds to his property with the purchase of "meadow on the town street . . . nine rods, being three rods square." For this additional land he pays $50.

Lloyd is now thirty-three years of age, in his prime, with a growing family, and apparently a fairly well established business. His advertisements indicate that his efforts as a cabinetmaker were successful: we know that his furniture went into at least two of the community's most important homes. His future must have looked promising enough. But within the next few years we find traces of gradual retrogression. What happened to this "yoeman," who, in his crude little shop in the frontier town, with the most primitive of tools and equipment could create from native woods furniture comparing favorably today with the product of our vastly superior equipment, conditions, and resources?

Legend had it that he liked his cups "not wisely but too well." Be that as it may, in 1817, we find that forerunner of disaster, the mortgage, beginning to menace the hero of our tale. He gives to John Hooker a mortgage covering the tract of land with workshop described above, and secures $180 thereby. After that his affairs proceed from bad to worse. On January 20, 1821, Festus Stebbins takes a second mortgage, the prior one still outstanding. This nets Lloyd the pathetically small sum of $72.02.

The next decade is a period of silence in so far as Lloyd is concerned. The property with the little shop where he worked out his Sheraton and Hepplewhite designs in cherry and mahogany has passed into other hands. We find no further trace of our cabinetmaker during the years that follow, until, in the Springfield *Gazette & Republican*, under date of September 13, 1845, we meet the following abrupt notice: "Died. In this town on the 10th, Mr. William Lloyd, age 66."

It is easy to imagine that the duties and responsibilities of being a citizen in a small, close-knit community, and the nose-to-grindstone job of caring for a large family were irksome to a man of Lloyd's creative bent. He seems to have been a non-conformist. Doubtless he felt that the road prepared for him in life was dismally unromantic and painfully thorny. William King of Salem eluded his numerous family and other multiplying woes by running away at intervals. William Lloyd sought refuge in the fair mirages induced by alcohol. It is the irony of fate that, to William Lloyd, as his last resting place in the old Springfield cemetery, has been assigned a six-foot bed in what is known as "Lot 385 . . . Thistle Path."

Note. Acknowledgment is due William F. Adams, Curator of the Connecticut Valley Historical Society, for the privilege of examining and photographing pieces belonging to the Society; also to Mrs. Mary Beddall and Mrs. George Rindge for their coöperation; and to Harry A. Wright and Mrs. Hubert Richardson for valuable aid.

Fig. 1 — PLASTER PROFILE OF WASHINGTON

A medallion recently brought to light at Mount Vernon, and attributed to Houdon. Apparently a replica of the original from which the Duvivier medal was made. *Diameter: 8 inches.*
Specially photographed by courtesy of Colonel H. H. Dodge

Fig. 2 — WASHINGTON GOLD MEDAL
Commissioned by Congress, in 1776, as a gift to Washington in commemoration of the evacuation of Boston. Executed some ten years later by Pierre Simon Benjamin Duvivier of Paris. *Diameter: 2¼ inches.*
Specially photographed by courtesy of the Boston Public Library

A Houdon Medallion

By DOCTOR GUSTAVUS A. EISEN

A LARGE plaster-cast medallion bearing a profile portrait of Washington, long lost among the innumerable art and historical treasures of Mount Vernon on the Potomac, we assisted in bringing to light during a visit in April, 1929. In design and technique this important work indicates its proper attribution to Houdon, a theory well sustained by tradition and by circumstantial evidence, as we shall see in the course of this essay. The profile, in low relief, includes the entire bust, uncovered and facing right. The hair is dressed in the customary queue. The whole work is executed with great vigor, yet with simplicity; it is naturalistic, yet possessed of a lofty dignity. In type it resembles the Houdon clay at Mount Vernon, but with less of the latter's self-consciousness and "Bourbon trait," which seem out of character in so modest a man as Washington.

When considered in connection with other profiles of Washington, this portrait is found to ally itself with the Duvivier profile on the latter's gold medal, and, to a lesser degree, with the miniature profiles, painted in cameo style, by Madame de Bréhan. The first two constitute a group by themselves, displaying certain characteristics not found in any other known Washington likenesses.

For the illustration of this medallion (*Fig. 1*), we are indebted to Colonel H. H. Dodge, who likewise secured, from the Mount Vernon Ladies Association, permission for its publication in the present article, the object of which is to show that the portrait is a hitherto unrecognized work by Houdon, cast from the original model for the Duvivier medal; that the original, or another copy, may have inspired Madame de Bréhan's painted miniatures of Washington; and that Custis was right in speaking of a medallion made by Houdon, though he was mistaken in its identification.

THE MOUNT VERNON PLASTER MEDALLION

This circular medallion, the diameter of which is eight inches, is a plaster cast from a now lost original — probably of clay. The surface appears to have been scraped and otherwise finished after the casting. The head, a true profile, in the main accords with the well-known type seen in the Houdon clay bust at Mount Vernon, though with some slight changes, especially in the hair and in the facial expression. For instance, the nose in the medallion is somewhat heavier than in the Houdon bust, and conforms more nearly to that of the cast in the Morgan Collection, supposed to have been made in the life mold taken by Houdon. The head has less of an upward toss than that of the clay bust and of the Richmond statue, and is thus more dignified, serene, unconscious, and sympathetic. The hair is not straight and streaky, as in the Houdon busts and in the Sharples profiles, but the anterior part is arranged in three small fields, with the strands lying in different directions, exactly as in the Duvivier medal. The queue of hair is tied with a broad ribbon, very much as in the Bréhan portraits. As a likeness of

Washington, the portrait is most convincing, and is more satisfactory than any other sculptured profile known. The background is painted ochre yellow. The reverse of the medallion is bare, without any inscription or signature.

This medallion we attribute to Houdon for the following reasons. First, Custis records the existence of a medallion of Washington by Houdon. Second, an important feature of the Mount Vernon medallion lies in the curved lower margin of the nostrils, found in the Mount Vernon clay and in the Morgan plaster mask, as well as in all known copies by Houdon; whereas in Mills' copy, and copies taken from it, the nostril margin is straight. Third, the medallion profile is, to all intents and purposes, identical with the smaller profile on the Congressional medal executed by Duvivier, and begun, after a ten-year delay, immediately upon Houdon's return to Paris from America.

Fig. 3 — PAINTED PROFILE OF WASHINGTON (*c. 1789*)
One of a number painted by Madame de Bréhan and apparently indebted to both the Houdon and the Joseph Wright profiles discussed in this article.
Specially photographed by courtesy of the Massachusetts Historical Society

THE DUVIVIER MEDAL

To commemorate the evacuation of Boston, March 17, 1776, Congress, sitting in Philadelphia, March 25 of the same year, ordered a medal to be made and presented to General Washington. The committee in charge of the work included, among others, Jefferson and Franklin. Later Colonel Humphreys was added. The commission was offered to the French medalist Pierre Simon Benjamin Duvivier, who, after first declining and then accepting it, postponed its execution because he lacked a correct model. This situation continued for ten years, or until January, 1786, when Houdon returned to Paris with a life mold of Washington. We learn of this circumstance from correspondence between Humphreys and Jefferson.

A few days after Houdon's return to Paris, Humphreys, then in London, wrote, under date of January 30, 1786, as follows: "Now that there is no obstacle to commencing the medal for General Washington since Houdon's return . . . I could wish that you would send for Duvivier." In short, Humphreys wished Jefferson to urge Duvivier to begin the medal, as he took it for granted that the Minister could readily persuade Houdon to supply the necessary model. This is the only possible way in which Houdon's return could have removed the obstacle referred to by Humphreys. And, as Duvivier almost immediately began his work, we may, with reason, conclude that Houdon, believing it advantageous to please the medal committee as well as the United States Congress, from whom he expected a commission for an equestrian statue of Washington, promptly executed a medallion larger than the proposed medal and fully in conformity with his own technical methods. We may assume that this model was of clay, the material in which Houdon always worked. Whether this clay or a plaster cast was turned over to Duvivier is, of course, not known.

The Duvivier medal is now in the Public Library of Boston, having been purchased and presented to that institution by public spirited patriots some time after Washington's death (*Fig. 2*). Its history is set forth in *A Medallic History of the United States of America* by Joseph L. Loubat, who also reproduced in copy all the important letters and documents pertaining to its making. The diameter of the medal is two and three-quarters inches. On one side we see the British evacuation of Boston; on the other the profile bust of Washington, facing right. It is a fine and finished work in the spirit of late eighteenth-century French art, but it lacks some of the vitality of the plaster.

THE MINIATURE OF MADAME DE BRÉHAN

In 1788 Madame de Bréhan, an accomplished amateur painter, came to this country in the wake of her brother, Count de Moustier, French Minister to the United States. Already, in 1787, she had made a small painted profile of Washington, subsequently owned by a grandniece of Mrs. Washington, and fully described in Elizabeth Bryant Johnston's *Original Portraits of Washington* (p. 48). Some peculiarities are connected with her Washington miniatures. These we shall outline.

It is to be observed that Madame de Bréhan, while still in Europe and before meeting Washington, had painted a portrait of him. This fact and the circumstance that her miniatures imitate sculptured reliefs imply that the artist had seen and been deeply impressed by some actual relief. Opinion will differ as to whether this was one of Joseph Wright's profiles of 1785 or Houdon's model for the Duvivier medal. The example illustrated in Figure 3 shows traces of influence from both sources. It is rather doubtful that Madame de Bréhan could have derived her conception from the medal by Duvivier, though that work appears to have been completed in 1786. She might, however, have seen Houdon's original before she left Paris, or, again, she might have seen one of Wright's versions which had been sent to the French capital. It is probable that she had opportunity to examine both, and to make drawings from them. If the testimony of Mrs. Washington's grandniece is fully reliable, this occurred in France.

In his diary, under date of October 3, 1789, Washington notes that he sat for Madame de Bréhan (Brienne) to

complete a profile she had made "from memory." The words "from memory" could very well have been a euphemism to cover the lady's borrowings from the work of others, which are too obvious to admit of argument. The possibility of her access to such works is indicated by the following chronology:

1784. The State of Virginia offers and Houdon accepts the commission for a statue of Washington.

1785. August 16, Patience Wright writes to Jefferson in regard to her son's portrait and of her intended visit to Paris.

1785. September 14, Houdon arrives in Philadelphia. October 2 to 17, he is at Mount Vernon. Wright had completed his bust and had submitted his bill to Congress, in January of the same year.

1786. About January 6, Houdon is back in Paris with his Washington casts and mold.

1786. January 30, Colonel Humphreys writes to Jefferson about urging Duvivier to commence the gold medal, now that Houdon has returned with the needed model. Soon after, Duvivier begins the gold medal.

1787. August 2, Houdon exhibits in the Salon his first bust of Washington.

1787. The first miniature of Washington by Madame de Bréhan is of this date.

1788. February 28, Madame de Bréhan arrives in America.

1789. October 3, Madame de Bréhan sees Washington and has a sitting with him to finish her portrait begun "from memory."

Fig. 4 — Wax Profile of Washington
One of several attributed to Joseph Wright. Now at Mount Vernon. Laurel wreath and treatment of hair are reflected in Madame de Bréhan's profile, which, in other respects, seems to follow the Houdon medallion.
Specially photographed by courtesy of Colonel H. H. Dodge

The Mount Vernon and Arlington House Medallions

According to Custis, in the inventory made, by sworn appraisers, after Washington's death, we find the following items which bear upon our subject:

1 bust of General Washington in plaster from the Life	$100.00
1 do. Marble	50.00
1 Profile in Plaster	25.00

Of these, the marble bust has, thus far, not been identified. By the plaster bust, is probably meant the clay bust by Houdon; but that point is not absolutely settled. A work by Houdon should, even at that time, have been valued at more than $100. Nor is it anywhere recorded at what time Houdon's bust was brought to Mount Vernon. It was certainly not left there by the sculptor. The third item can be identified either as the plaster medallion discussed in this paper, or, more probably, as the medallion later owned by Custis, preserved in Arlington House, and especially mentioned by Custis as one of the portraits of Washington in his possession "made by Houdon." This medallion was inherited by General Custis Lee and is still in possession of Mrs. Robert E. Lee, in Washington. It has been variously described and illustrated; for instance, by Johnston, in Plate XXVI. It is of life size, and, according to Custis, hung, after Washington's death, above his chair in the library, presumably on the wall behind the chair. It is similar in most respects to the wax medallions generally attributed to Wright, and its characteristics are such that it cannot possibly be assigned to Houdon. For the present we must agree with Hart, Johnston, and most others that it is by Wright. Custis probably knew that Houdon had presented a medallion to Washington, and naturally believed the one inherited by him to be the work of the greater master.

Summary

The gold medal authorized by Congress to commemorate the evacuation of Boston, though ordered from Duvivier in 1776, was not begun until ten years later, because of the lack of a satisfactory model. In January, 1786, Houdon returned to France from America with an authentic sculptured portrait of Washington. Immediately thereafter, Humphreys wrote to Jefferson to see Duvivier, now that the main obstacle, the lack of a model for the medal, was removed. Duvivier at once set to work. His portrait is in the style of Houdon. In 1787 Madame de Bréhan painted a miniature displaying many of the characteristics of the Duvivier profile, though it is more likely to have been suggested by the Houdon original than by the medallic copy. Since Duvivier's profile resembles, in almost every minute detail, the lately discovered plaster medallion in Mount Vernon, we must conclude that the latter is a plaster replica of the original model prepared by Houdon. Finally, the Custis, or Arlington House, medallion is not by Houdon, but probably by Wright. It has nothing in common with either the Mount Vernon plaster medallion or with the Duvivier profile, which now assume real importance in the chain of Washington portraits.

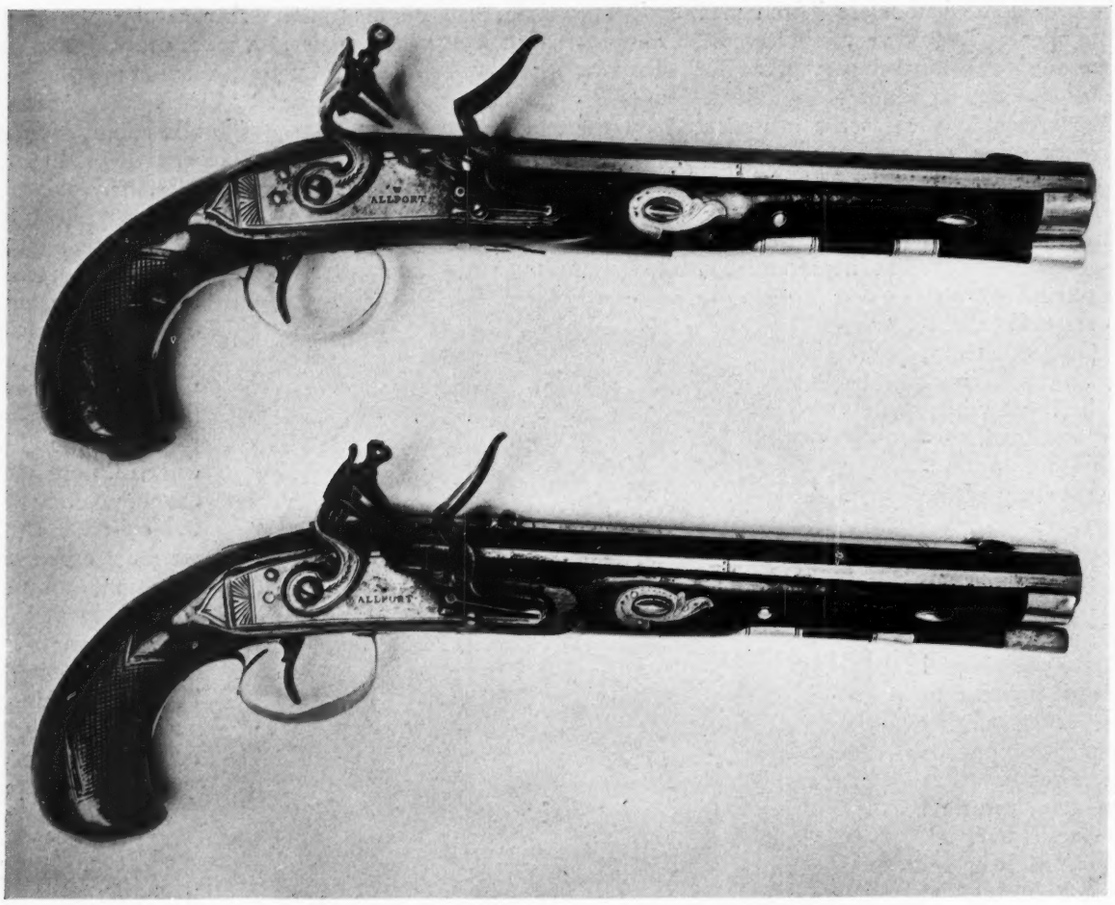


Fig. 1 — PENNSYLVANIA PISTOLS (*Revolutionary period*)
Marked on barrel, *P. Kunz;* on lock, *W. Allport.* Smooth bore; 40 calibre. *Length: 14 inches.*

Guardians of the Liberty Bell?

By CHARLES D. COOK

IN STRONG contrast to the muff pistols which I discussed in ANTIQUES for December, 1929, is a brace of American pistols also in my collection, which were made by P. Kunz, a Pennsylvania riflesmith. These are certainly no midgets. Fourteen inches long, smooth bore, and of 40 calibre, they unmistakably proclaim their purpose and their power. Their stocks are of finely figured curly maple, toned to a rich hue with that deep reddish chokecherry stain characteristic of the old Pennsylvania German wood finish. Back of the breech plug they are inlaid with six geometric ornaments in a light-colored fruit wood.

The mountings are of silver, probably beaten or rolled from the coinage of their day. The locks, marked *W. Allport*, were doubtless made in England and forwarded to the Colonies; for it was a common practice for Colonial gunsmiths to import the finely made locks of well-known European houses. The front and rear sights, however, are typical of the Kentucky rifle sights of the Colonial and Revolutionary periods and are specially characteristic of P. Kunz's work.

But besides being particularly neat examples of Pennsylvania gunsmithing, undoubtedly made to please the fancy of a connoisseur of arms, these pistols claim distinguished associations. At one time they belonged to John Jacob

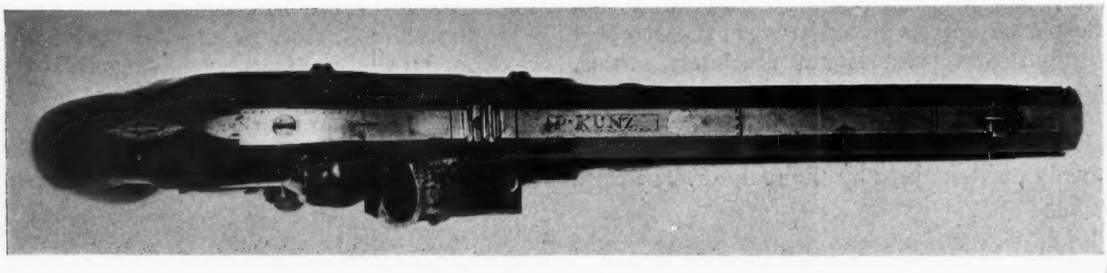


Fig. 2 — PENNSYLVANIA PISTOLS (*reverse of Figure 1*)

Mickley, the Revolutionary soldier who guarded the Liberty Bell on its famous trip from Philadelphia to Allentown in September, 1777.

Some of my readers no doubt have learned that, after the Battle of Brandywine, when Philadelphia was about to fall into the hands of the British, the patriots decided to remove the Liberty Bell, together with nine or ten other Philadelphia bells, to a place where they would be beyond danger of coming into the hands of the enemy and of being transmuted into cannon for use against the Continental Army. Mickley was detailed to watch over this removal, which took place with great secrecy in the dead of night.

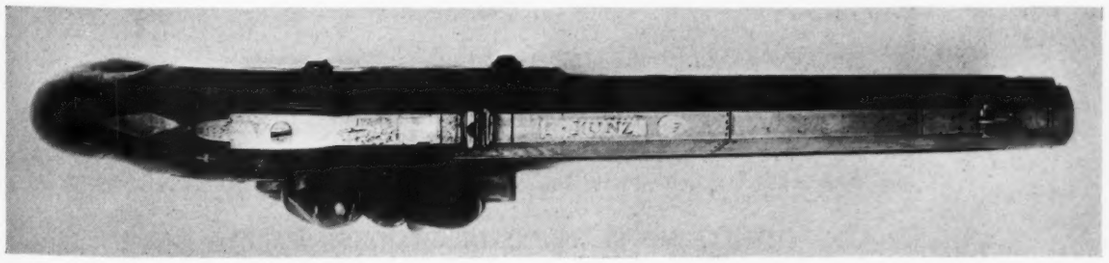
To make assurance doubly sure, the hallowed Liberty Bell was placed in an old farm wagon, where it lay ignominiously hidden under a huge load of manure, even as the bones of St. Mark, concealed in a basket of lard, were smuggled out of the Moslem East and thus home to Venice.

One bronze bell, however, is a weightier load than the bones of a host of saints. At Bethlehem, Pennsylvania, the Chariot of Liberty collapsed, and its freight had to be transferred to another vehicle, which managed to complete the journey to Allentown. The event is prosaically memorialized in the records of the Moravian Church at Bethlehem (September 23, 1777), by the following item:

> The bells from Philadelphia brought in wagons, the wagon of the State House bell broke down here, so it had to be unloaded, the other bells went on.

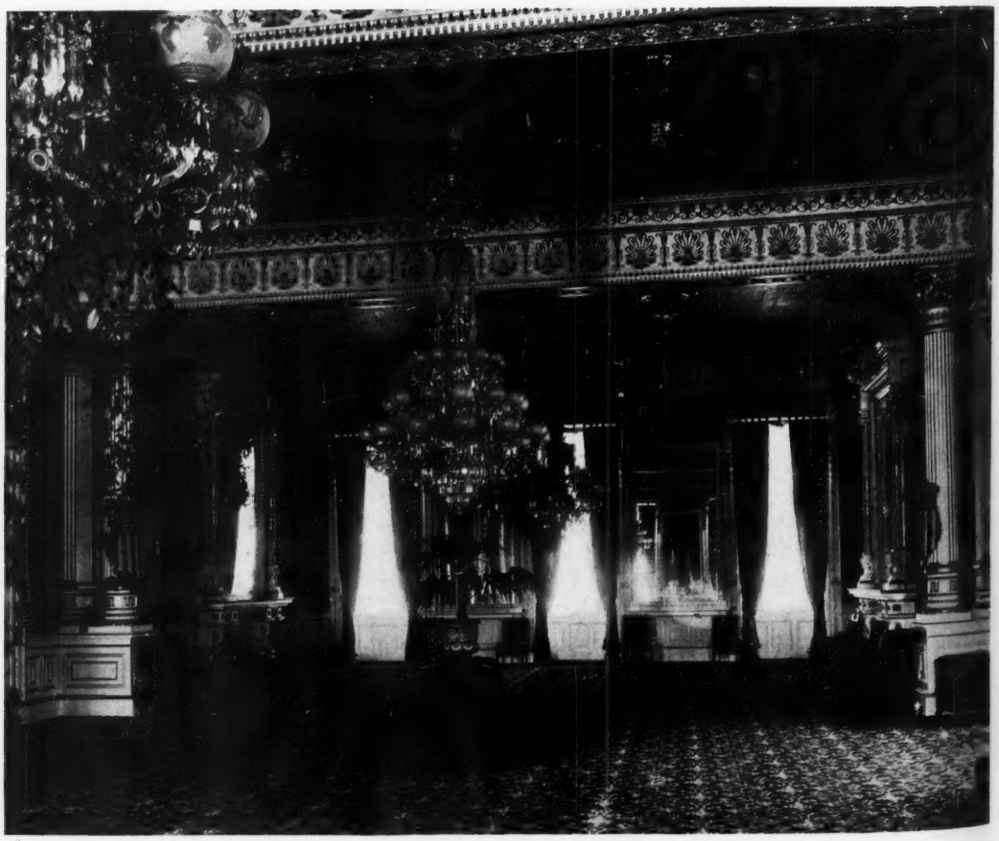
Arrived at Allentown, the Liberty Bell and its less distinguished companions were secreted beneath the floor of the Zion Reformed Church. Here they remained until the latter part of 1778, when the evacuation of Philadelphia by the British permitted their restoration to their old-time belfries above the City of Brotherly Love.

It pleases me to believe that my handsome pistols were carried by Mickley when he accompanied the great bell in its laborious flight from the British. In any case, they were treasured by succeeding generations of the Mickley family, until Joseph Benjamin Mickley, a great-great-grandson of the original owner, transferred them to John Huston of Philadelphia, from whom I obtained them.



THE EAST ROOM BEFORE THE CIVIL WAR

This room, used for important gatherings, suffers from an area too great in proportion to the ceiling height. In candle days, adequate illumination necessitated the use of low-hanging chandeliers, the tradition of which has dominated successive generations. This part of the White House was completed and furnished in 1826. The paneling, the doorway at the left, the window framing, and probably the chandeliers, are of this period. The mantels, the ceiling decorations, and the carpet may have been perpetrated at any time between the 1840's and the Civil War. For this and following photographs and information concerning them, ANTIQUES is indebted to Miss Mary F. Anderson of Washington.



THE EAST ROOM IN THE LATE SEVENTIES

An attempt was made to reduce the aspect of excessive length and lowness by dividing the room into a series of bays. The architect followed the original cornice and column treatment, but paid tribute to the Eastlake school in his mantel designs and his impairment of the earlier window treatment. Gas chandeliers of vast proportions have supplanted the earlier candle brackets. Architecturally, the room remained very much in this estate until 1902; though, from time to time, successive decorators altered its complexion.

WHITE HOUSE TRANSFORMATIONS

Harris and Ewing

THE EAST ROOM PLANNED BY CHARLES F. MCKIM

A modern rendering of the Louis XVI style. Compare page 202 of ANTIQUES for September, 1929. Here are spaciousness, good proportions, and dignity, despite some frivolity in the ceiling and inauspicious quirks on the window cornices. Though the necessity for such treatment has passed, the electric chandeliers still faithfully retain the old tradition of excessive size and more than Oriental splendor. They are, in fact, much too large for the room. So awe-inspiring was their effect when they were first installed, that, it is said, a local club of colored folk, in which certain of the White House domestic staff were leaders, promptly christened itself the Chandelier Club.

THE GREEN ROOM IN LINCOLN'S TIME

Note the survival of handsome early doors and door frames, in spite of the intrusion of one of the most dismal wall treatments ever devised, an amorphous marble mantel, a meaninglessly ornate mirror, and a curiously barnacled gas chandelier — all of which appear to be souvenirs of a quest for beauty conducted during successive decades from the forties, or earlier, to the period of the Civil War.

WHITE HOUSE TRANSFORMATIONS

THE GREEN ROOM IN THE EIGHTIES

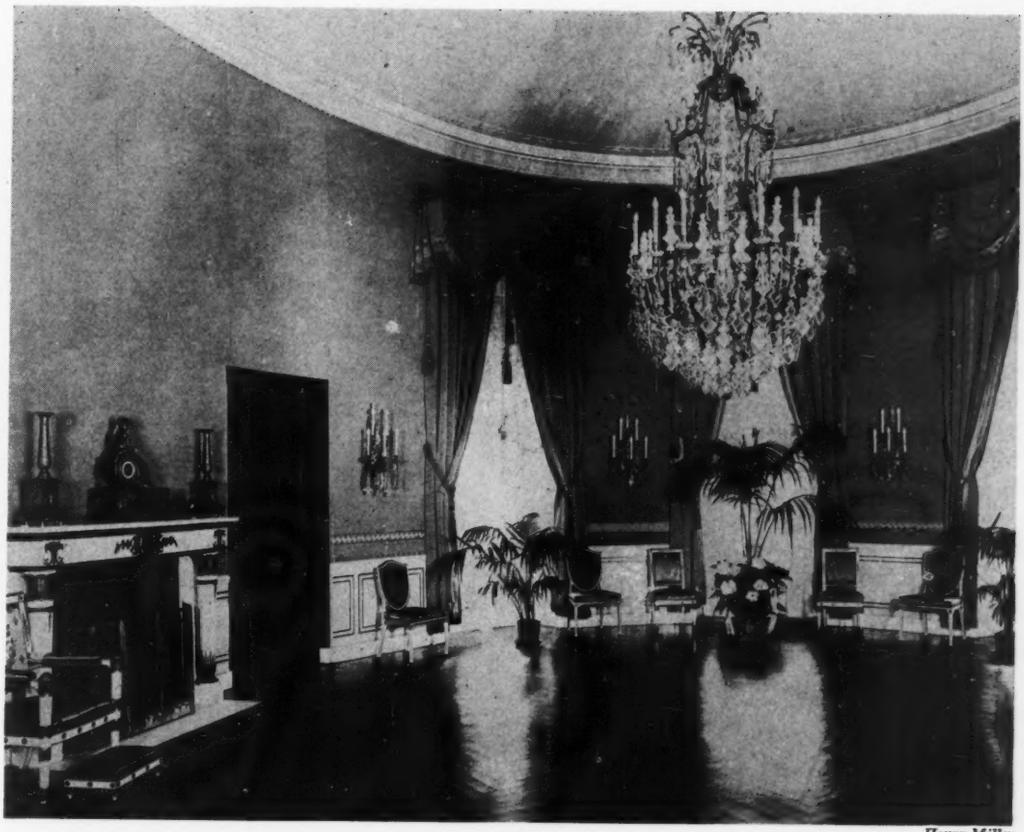
The chandelier has been partially equipped with electricity. The mirror and mantel of the previous era remain, but some pious dressmaker, more devoted than skillful, has endowed the latter with a lambrequin. The wall decorations consist of panels outlined with attenuated Rococo moldings of applied stucco. The furniture is of the late Victorian cream puff variety — formless, but comfortable. The habit — still in vogue — of hanging portraits over doorways and at various odd levels begins to manifest itself.

Harris and Ewing

THE GREEN ROOM FROM PRESIDENT ROOSEVELT TO PRESIDENT COOLIDGE

The Empire mantel is one of a pair surviving from early days and originally in the State Dining Room. In general type, though not in covering, the furniture fairly accords with the mantel. The barnacled chandelier has yielded to an ornate affair of crystal. By the door an exquisite Japanese lacquered cabinet emphasizes the inadequacies of the vase which it supports. The Berlin wool-work fire screen, embroidered by the Empress of Austria and presented to President Arthur, exemplifies the royal taste of the 1880's. Portraits multiply above doorways. This is the room which has recently been refurnished in American furniture of post-Revolutionary type.

WHITE HOUSE TRANSFORMATIONS



Henry Miller

THE BLUE ROOM AS REVISED BY MR. MCKIM

Here the President and First Lady stand at official receptions. Mantel, paneling, wall treatment, draperies, and furniture exemplify the French Empire style and, in all their details, show careful consideration for its requirements — a circumstance which serves to emphasize the incongruity of the earlier style of lighting fixtures.

Harris and Ewing

THE BLUE GUEST ROOM
(*a recent view*)

This room, which, in Lincoln's time, was the President's office, where the Emancipation Proclamation was signed, has recently been restored to the use and aspect of the Civil War period. In the form illustrated, it appears to lack plumbing conveniences and closets. The chief merit of the elephantine bed, with its inadequate Dotty Dimple tester, is the carved urns. For some unknown reason, this bed has been used as a model for other White House temples of repose. The rest of the furniture is a heterogeneous assemblage including damask-covered parlor items, relics of Victorian black walnut, a late Sheraton table, and a nondescript Windsor rocker.

WHITE HOUSE TRANSFORMATIONS

Fig. 1 — Cincinnati Plate (*c. 1785*)
The border shows a stock pattern border in underglaze blue. The flying figure of Fame supporting the emblem of the Cincinnati is painted in enamel colors over the glaze. It seems not unlikely that this design represents a compromise between Shaw's ambitious conception discussed in the text and the very limited capabilities of the Chinese decorator. It is this Fame type of porcelain with the wide blue border which appears to have been used by Washington. There is no sufficient reason for believing that it is either earlier or later in date than the simple emblem type.
From the Metropolitan Museum of Art

The Cincinnati and Their Porcelain

By Homer Eaton Keyes

PERHAPS the most notable Chinese porcelain of armorial type made for the American market is that decorated with the emblem of the Cincinnati. By the same sign, specimens of this porcelain are those most earnestly sought and jealously treasured by American collectors. Concerning the history of this Cincinnati porcelain, however, no two writers agree; and, since disagreement seems to be the order of the day, we may as well present our own version of the matter.

First, as to the Society itself: At the suggestion of Major-General Henry Knox, presented in the form of a circular letter sent out from West Point under date of April 15, 1783, just prior to the disbanding of the Revolutionary Army, the officers of that army formed themselves into a society, whose basic intent was the maintenance of the friendly personal associations established during the war. Recalling the fact that, after strenuous years of campaigning, they were about to return to the peaceful pursuits of civil life, the founders viewed themselves as spiritual descendants of that hardy old Roman, Lucius Quinctius Cincinnatus, who, half a millennium before the Christian era, had turned from plow to sword and back

again to plow with epoch-making alacrity. Hence the name which the group of American and allied officers adopted for their organization.

General Knox had been explicit, not only in formulating the purposes of the Society and in outlining a scheme for its national development, but in defining the symbolism of the insignia "by which members shall be known and distinguished." With only slight modifications, the General's ideas, in whose formulation he had, no doubt, been materially assisted by his aid, Captain Samuel Shaw, were adopted by the officers assembled at the "Cantonment of the American Army, On Hudson's River," May 13, 1783.

Fig. 2 — CINCINNATI TUREEN (*c. 1785*)
A simple sprigged type of Chinese porcelain upon which has been imposed the official emblem of the Society of the Cincinnati in enamel colors and gold. Below this, the initials *S. S.* indicate the original ownership of Samuel Shaw. Probably brought to America by the *Empress of China* on her return from her first voyage to the Orient, in 1784–1785. General Washington's possession of the Fame type of porcelain, while his subordinate officers utilized the more restricted design, indicates the contemporary estimate of the relative importance of the two patterns.
Loaned to the Boston Museum of Fine Arts by Henry Forbes Bigelow

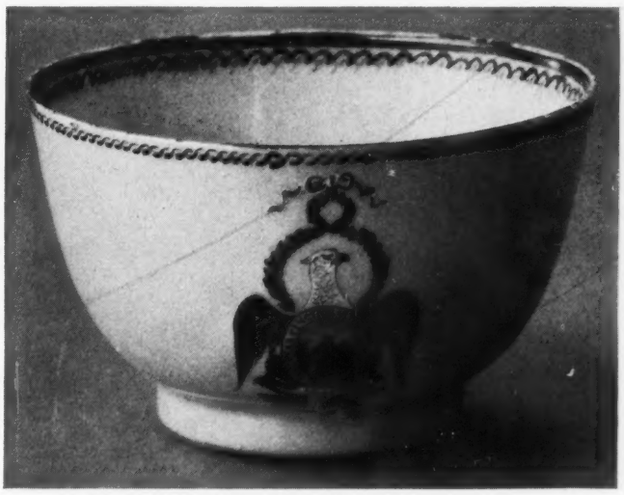


Fig. 3 — CINCINNATI TEACUP (*c. 1785*)
Of the same type as the tureen shown above, but taken to show the reverse side of the medal, whose obverse appears on the soup tureen.
From the United States Museum, Washington

It was then and there agreed that the order, or emblem, of the Society should be a medal of gold, suspended by a deep blue ribbon two inches in width and edged with white — "descriptive of the Union of America and France." The obverse of this medal was to depict Cincinnatus receiving a sword and "other military ensigns" at the hands of three senators. In the background, the great Roman's wife was to be visible at her cottage door; near by, a plow and instruments of husbandry: encircling the whole, the motto, *Omnia relinquit servare Rempublicam.*

The reverse was to display a rising sun, a city with open gates, and vessels entering the port, while in the foreground, Fame should crown Cincinnatus with a wreath inscribed *Virtutis Præmium;* below, joined hands supporting a heart, with the motto *Esto Perpetua:* the whole complication surrounded by the inscription, *Societas Cincinatorum instituta A. D. 1783.*

In their enthusiasm for loading their new emblem with expressive symbols, the founders of the Society failed to realize that a really adequate fulfillment of their grandiloquent notions would necessitate a medal almost as large as a dish pan. But, after all, their function was to initiate: the task of wrestling with the preparation of a working drawing was left to Major Pierre Charles L'Enfant, who lost no time in executing the commission. However, in rendering his report, together with sketches, in June of 1783, the Major urged that a round or oval medal could be but a commonplace affair, since in Europe such things were looked upon "only as a reward for artists and artisans" or as the badge of a religious or commercial group. Accordingly, he recommended that the emblem take the form of a bald eagle, a bird peculiar to America, and distinguished from the eagles of other countries by its white head and tail. He further advised that the originally proposed medal designs — in gold or enamel — should be affixed to the breast and back of this bird, whose body should be of gold, while the head and tail might be of silver or enamel, or set with diamonds. The addition of laurel and oak leaves, he seemed to feel, would be effective.

With the fact that Major L'Enfant submitted an alternative design, we are not here concerned. The one which we have described at some length was officially accepted, and the Major was sent to Paris to supervise the cutting of a die and the stamping of a sufficient number of medals to meet the immediate requirements of the Society.

Shortly after the issuance of this first edition, the die was lost; and thereafter, when further emblems were

Figs. 4 and 5 — INSIGNIA OF THE CINCINNATI (*1784*)
Obverse and reverse views. The history of the design, with an explanation of its symbolism, will be found in the text. The photographs, somewhat larger than the emblem itself, were taken from one of the few surviving contemporary specimens, which was originally owned by Jabez Bowen of Providence. Eagle, medal, and supporting decorative elements are of gold without a trace of enamel. *From the Philip Flayderman collection*

required, they were made more or less according to the fancy of the State Society immediately interested. Until within recent years, the result has been an unfortunate diversity in the designs produced. The insignia here illustrated are, however, from contemporary originals made, quite probably, early in the year 1784.

The founding of the Society of the Cincinnati caused a great deal of foolish consternation among the American public. Since right to membership in the organization was to be inherited by male offspring in direct line of descent, suspicious folk thought that they perceived an attempt to foist a class of nobility upon a free and democratic republic. While this idea was probably sheer nonsense, there can be little doubt that the members of the Cincinnati thought well of themselves as men somewhat apart from the common herd, and that they were as eager to acquire their new badges and to have them emblazoned on their household gear as a college freshman to don a fraternity pin and to surround himself with various paraphernalia ornamented with that mystic emblem. Here, in short, arose the opportunity for American citizens to own armorial china, handsome and exclusive enough to compare favorably with the services which graced the tables of the aristocracy of Europe. Little time was lost in procuring a supply. As to the means employed in the furtherance of that end, two distinct traditions exist, both of them erroneous.

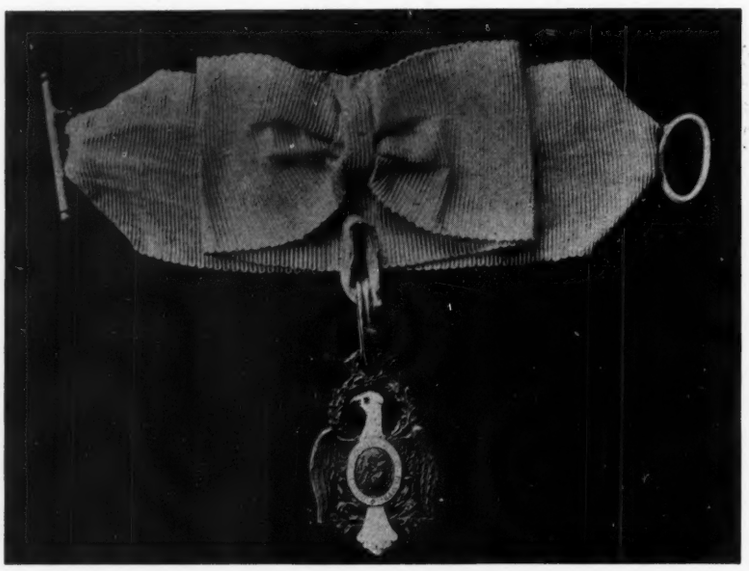


Fig. 6 — ENAMELED INSIGNIA OF THE CINCINNATI (*1784*)
A contemporary specimen, given by General Washington to his aid, Colonel Tench Tilghman. It is now owned by Colonel Oswald Tilghman, President of the Society of the Cincinnati in the State of Maryland.
Photograph by courtesy of T. S. Clay

One tradition holds that a set of this porcelain was presented to Washington, in 1780, by a group of French officers; the other, that it was a gift provided by subscriptions from the entire membership of the Society.

Alice Morse Earle, in her *China Collecting in America*, cannily observes that a Cincinnati set could hardly have been conceived in 1780, when neither the Society nor its badge were in existence. She likewise notes the fact that there is no minute in the records of the Society regarding a unified movement to present anything whatsoever to

General Washington. So much for the traditions. Mrs. Earle proceeds to emphasize the very strong probability that the President purchased all of his Cincinnati china on his own account in the open market, or that he used some such means of augmenting an inadequate supply already in his possession.

A letter which she quotes almost proves her contention. Another document, of which she may have been ignorant, appears to settle the matter. The quoted letter, addressed to Colonel Tench Tilghman, was written from Mount Vernon, under date of August 17, 1785. Five days earlier the Baltimore *Advertiser* had announced the arrival of the ship *Pallas*, commanded by its owner, Captain O'Donnell, with a most valuable cargo, whose sale at auction was scheduled for the first of October. Besides tea, fabrics, "elegant paper hangings," spices, and "japanned tea-chests," the following amazing array of porcelain was specified:

Table-Sets of the best Nankin blue and white Stone China; white stone and painted China of the second Quality in Sets; Dishes of blue and white Stone China 5 and 3 in a Set; Stone China flat and Soup Plates; Breakfast Cups and Saucers of the best blue and white Stone China in Sets; Evening blue and white Stone China Cups and Saucers; Ditto painted; *Ditto with the Arms of the Order of Cincinnati;* Bowls — best blue and white Stone China in Sets; blue and white Stone China Pint Sneakers; Mugs — best Stone China in Sets; small Tureens with Covers; Wash-Hand Guglets and Basons.

It was in response to the promptings of this advertisement that Washington wrote to Colonel Tilghman: "If *great bargains* are to be had, I would supply myself agreeably to an enclosed list," which is as follows:

A sett of the best Nankin Table China
Ditto — best Evening Cups & Saucers
* A sett of *large* blue & white China
Dishes say half a dozen more or less
* 1 Doz *small* bowls blue & white
* 6 Wash hand Guglets & Basons
6 Large Mugs or 3 mugs & 3 jugs
A Quartr Chest best Hyson Tea
A Leagure of Battavia Arrack if a Leagure is not large
About 13 yards of good blu: Paduasoy
A ps of fine muslin plain
1 ps of Silk Handkerchiefs
12 ps of the Best Nankeens
18 ps of the second quality or coursest kind for servants

G. Washington

17th August 1785

* With the badge of the Society of the Cincinnati if to be had.

Fig. 7 — WASHINGTON'S DIAMOND INSIGNIA OF THE CINCINNATI
Presented to General Washington, President General of the Society, by French naval officers who were members of the organization. It is said that this elaborate decoration was paid for with a sum of money originally tendered to Washington as a cash offering, which the General promptly declined. It is now a carefully guarded possession of the Society of the Cincinnati.
Photograph by courtesy of T. S. Clay

Those pieces marked with an asterisk he expressly states are, if possible, to bear the badge of the Cincinnati. It is apparent, therefore, that at this time Cincinnati china was already being made in the Orient, and that Washington was acquainted with its aspect. How was it then that the *Pallas*, second American vessel to make the voyage to and from China, should have had this ware on board, and have advertised it as something already familiar? The answer is perhaps discoverable in the journals of Captain Samuel Shaw, who served as supercargo on the *Empress of China*, which preceded the *Pallas* to the Orient by a few months, and returned to her home port, New York, quite six months ahead of the Baltimore vessel.

Captain Shaw had acted as secretary of the meeting at which the Society of the Cincinnati was instituted. With him, on his subsequent voyage to the Orient, was Captain Thomas Randall, one of the military aids of Major-General Knox, first Secretary of War of the United States. Captain Shaw's journal contains the following entry, which supplies an illuminating supplement to Mrs. Earle's quotations:

There are many painters in Canton but I was informed that not one of them possesses a genius for design. I wished to have something emblematic of the order of the Cincinnati executed upon a set of porcelain. My idea was to have the American Cincinnatus, under the conduct of Minerva, regarding Fame, who, having received from them the emblem of the order, was proclaiming it to the world. For this purpose I procured two separate engravings of the goddesses, an elegant figure of a military man (The Count d'Estaing at the taking of Granada) and furnished the painter with a copy of the emblem which I had in my possession. He was allowed to be the most eminent of his profession, but after repeated trials was unable to combine the figures with the least propriety; though there was not one of them which singly he could not copy with the greatest exactness. I could therefore have my wishes gratified only in part. The best of his essays I preserved as a specimen of Chinese excellence in design and it is difficult to regard it without smiling. It is a general remark that the Chinese, though they can imitate most of the fine arts, do not possess any large portion of original genius.

Here, then, without much doubt, we have the true history of the Cincinnati porcelain. Its design was apparently

of Shaw's own devising. Originally intended as an elaborate composition which should include Fame, Minerva, and George Washington in an important allegorical group similar to those with which we are familiar on Liverpool ware, it was, perforce, contracted either to a simple representation of the order of the Cincinnati, or to a single flying figure of Fame, dangling the emblem like a censer, and trumpeting to the universe.

The Handbook of the American Wing of the Metropolitan Museum states, on what authority we know not, that a set of this china was brought by Captain Shaw to General Washington, and another set by Captain Randall to General Knox. The latter set, of which a cup and saucer are preserved in the Museum, carries the General's initials. There was, of course, no reason why the owner of the ship *Pallas*, which was anchored at the port of Canton during much of the stay of the *Empress of China*, should not have been permitted to have Captain Shaw's design repeated for the benefit of members of the Cincinnati less distinguished than the President of the United States and the Secretary of War, and hence less capable of commanding the services of special agents to satisfy their wants.

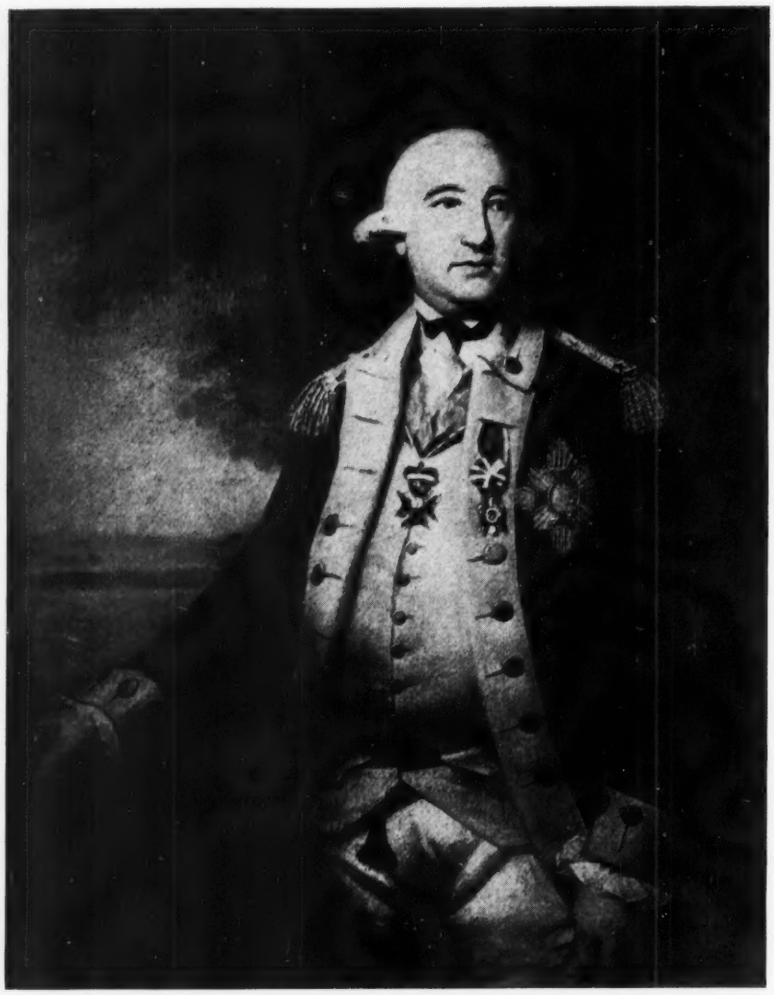


Fig. 8 — MAJOR-GENERAL BARON VON STEUBEN
From a portrait by Ralph Earle. Baron von Steuben, one of the founders of the Society of the Cincinnati, is shown wearing the eagle pendent from his left coat lapel, the position prescribed by the rules of the Society.
Photograph by courtesy of T. S. Clay

Shaw likewise secured some of the Cincinnati china for his own use. The Boston Museum of Fine Arts shows a tureen from this lot. It is of modestly sprigged porcelain with a narrow wave border. As is often the case with the Cincinnati pattern, Fame is omitted and only the emblem of the Society appears as a decoration. In this instance the initials of the owner, *S. S.*, are inscribed below the emblem, and serve to identify its ownership (*Fig. 2*).

The plates of Cincinnati porcelain usually ascribed to the Washington set have the wide, blue, butterfly border frequently found on Chinese porcelain. In the centre appears Fame equipped with brown wings and trumpet, and clad in a light green robe from which streams a pink scarf. The emblem of the Society, attached to a long, light blue ribbon, depends from her outstretched hand (*Fig. 1*).

Precisely how many pieces remain from the various sets of the Cincinnati Chinese porcelain that were brought to America, is quite beyond telling. Mrs. Earle gives the names of various public institutions and private persons, who, some thirty years since, were known to possess one or more items. But thirty years — a long period in the life of a collection — accomplish many shifts and changes. Suffice it, then, to say that specimens of Cincinnati porcelain are excessively rare and seldom appear in the open market. In consequence, various ambitious folk have endeavored to enlarge the visible supply by classifying in the Cincinnati category all porcelain showing the figure of a winged Fame or Victory. The absurdity of such a procedure should be patent. Cincinnati porcelain may occur without this figure, which, after all, is merely an incidental motive; but *it may not occur without the emblem of the Society.* If this emblem is missing, no host of trumpet-blowing goddesses supplies compensation. Under such circumstances, indeed, these damsels are an almost certain indication that the ware which they adorn was made for European rather than for American consumption.

The same reasons which prompt the mis-identification of such porcelain likewise prompt the too-ready assumption that all porcelain decorated with an eagle is associable with the Society of the Cincinnati. This is a serious error. Several types of eagles, as we shall later see, appear on Sino-American porcelain of the early Federal period. The great majority of these birds carry a shield upon their breasts and are, quite obviously, Chinese versions of the arms of the United States. Aside from lacking the distinguishing seal of the Cincinnati, they are quite different in form and pose from the dignified fowl of the Society emblem — and they are infinitely more common.

Note. — To T. S. Clay, Assistant Treasurer of the Society of Cincinnati in the State of Georgia, I am indebted for much of the information in the above article.

SOUTH JERSEY TYPES

At one time it was customary to attribute to the Wistar works all South Jersey glass of more or less early aspect. Subsequent realization that many different factories operated in South Jersey has led to greater conservatism. In his catalogue notes, Mr. McKearin observes that he knows of no single piece of glass which may be indubitably attributed to the Wistar factory. The specimens here pictured hail from several different New Jersey sources.

A Glimpse of Early Glass

AMONG the salient features of the Girl Scouts Exhibition held in New York during the early fall of 1929, was a display of early American glass from the private collection of George S. McKearin. Notable though it was for the rarity of many of the specimens included, this showing owed much of its educational value to its careful arrangement by chronology and by factory sources, and to the fact that all attributions were based upon the most painstaking study and investigation. With Mr. McKearin's permission, ANTIQUES here reproduces several specially taken photographs of grouped examples selected from the Exhibition. While such pictures are necessarily inadequate, these will perhaps serve to supply a summary of types, and to indicate the extraordinary scope and variety of the efforts of American glassworkers from the days of Caspar Wistar's factory (*1739–1780*) to approximately the middle of the nineteenth century. They should also be of interest in so far as they illustrate the kind of American glass which, today, is chiefly engrossing the attention of connoisseur collectors, and which is most likely to be increasingly valued in days to come. The notes accompanying the engravings have been necessarily restricted to general statements.

ADDITIONAL SOUTH JERSEY TYPES

STIEGEL TYPES

Whether or not surely emanating from the factory of Baron Stiegel, who, from 1763 to 1774, produced glass at Elizabeth Furnace and Manheim, Pennsylvania, the specimens shown date from the pre-Revolutionary period and are characteristic of the Stiegel output.

EARLY MID-WESTERN GLASS

After the failure of the Stiegel factory, the workmen were widely scattered. Following the Revolution, many of them migrated to the mid-West, where, with various modifications, they continued the Stiegel tradition. Ohio is yielding some very precious specimens of early glass in a considerable variety of colors, among them a glowing amber that is quite unrivaled.

NORTHERN, CENTRAL, AND WESTERN NEW YORK STATE GLASS

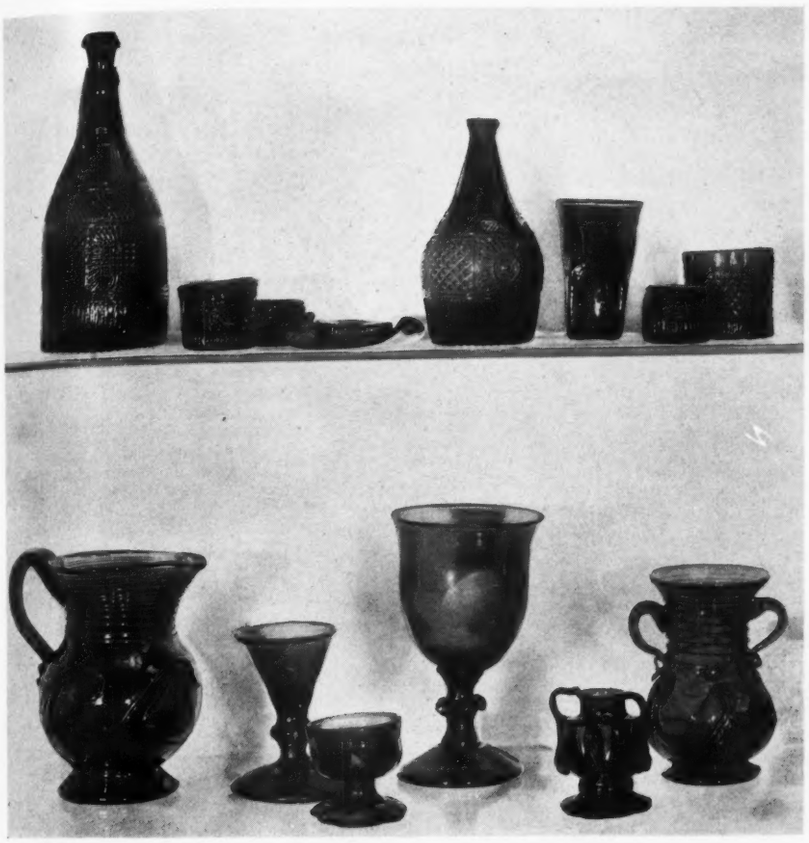
While the Stiegel glassworkers appear to have moved into western Pennsylvania and Ohio, the migration of the Jersey craftsmen seems to have been directed into New York and the New England states. In consequence, much of the New York State aquamarine glass is closely similar in form and decoration to that usually credited to South Jersey. Scrolls and swags of glass superimposed on the bodies of pitchers, bowls, and other vessels are a Jersey characteristic often encountered in glass from New York. The specimens illustrated are from such factories as Redford, Redwood, Lancaster, and Lockport.

SARATOGA, NEW YORK, GLASS

Characteristic in form and color. Items in the upper row are in clear, dark green glass from the "Congressville" factory in Saratoga village. Those in the lower row are in the dark amber, olive green, and olive amber typical of the early Mountain Works.

CONNECTICUT GLASS

In the upper row are off-hand blown specimens in dark bottle glass, from Westford and East Wellington. The second row displays some Pitkin "double-dipped" pattern-molded flasks, with the characteristic swirled decoration, besides swirled inkwells, and a fine aquamarine bowl, with superimposed glass swags, attributed to New London. Except for the deep purple cylindrical vase, or mug, the objects in the lower row are in dark olive green and amber glass, from various Connecticut sources.

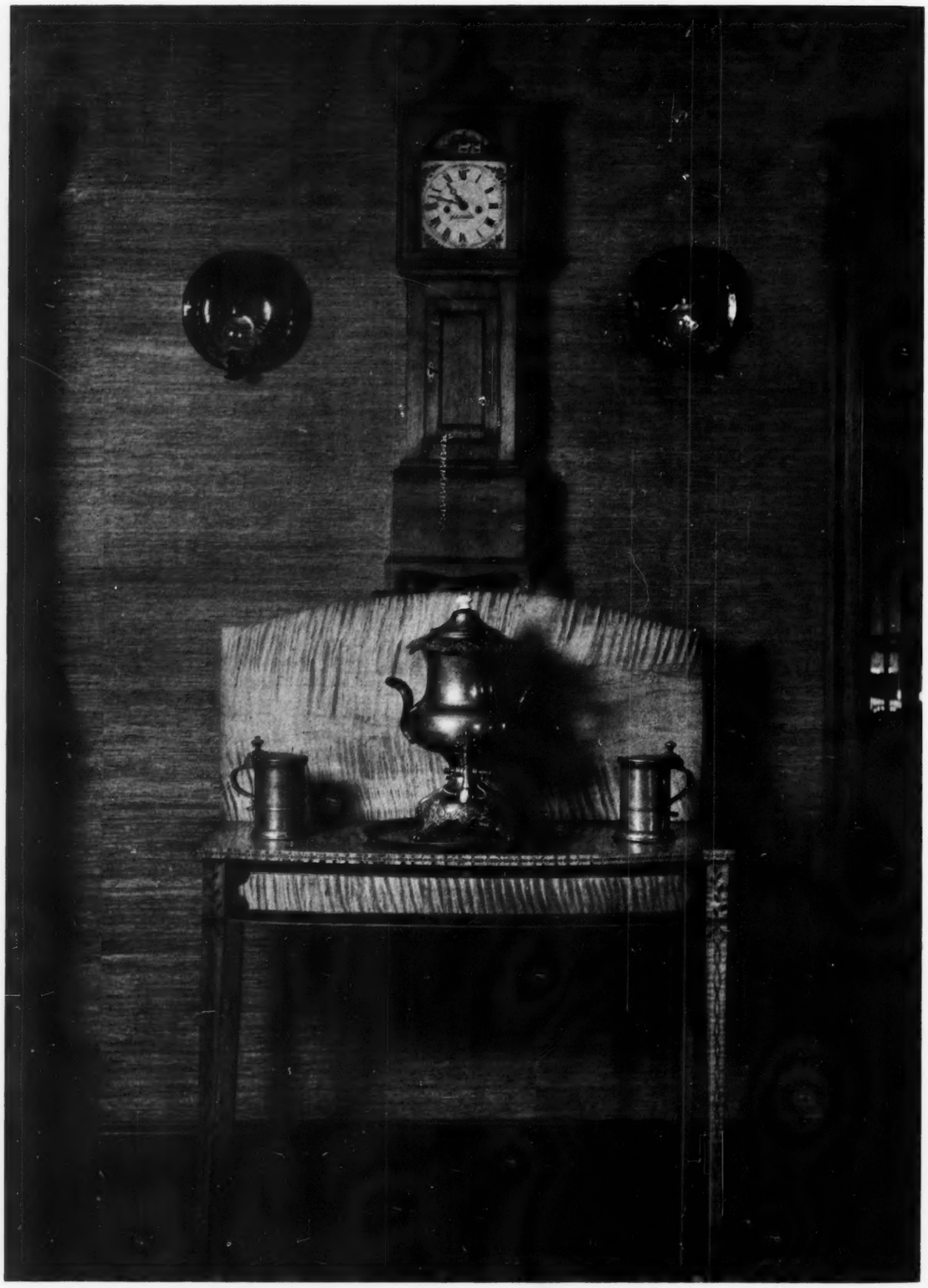


NEW HAMPSHIRE GLASS
(*mainly from Keene*)

With the exception of the tumbler, blown in a square snuff-bottle mold, the upper row shows three-mold pieces of a type formerly ascribed to Stoddard, although the weight of later evidence indicates that Stoddard never produced three-mold types. In the lower row are workers' independently made pieces, in some of which the persistence of the South Jersey tradition is still clearly observable.

NEW HAMPSHIRE GLASS

Suncook, Stoddard, and Lyndeboro in New Hampshire are represented in these specimens — all typical of independent out-of-hours work by factory blowers. Here, again, we see the probable Jersey influence in the superimposed decoration, sometimes designated as the "lily-pad" pattern. The noble glass flagon of the lower row is from Stoddard, and, like most glass from that factory, is of a dark amber color.



MAPLE, PINE, PEWTER

From the collection of Albert M. Read

Inlaid, curly maple card table trimmed with mahogany (*1790–1800*). Two Scandinavian pewter tankards flanking a nineteenth-century pewter urn. Original wall sconces with whale-oil peg lamps. Eight-day "baby grandfather" clock by Joshua Wilder of Hingham (*1780–1800*); pine case.

True Love, Set to Musick by Dr. Green
Charming Chloe look with Pi---ty on your faithful Lovesick Swain
hear oh hear his dolefull Ditty and relieve his mighty Pain Find you

Fig. 1 — Song Valentine (*c. 1760*)

Valentines

By Mrs. Willoughby Hodgson

Illustrations are from the author's collection, except where otherwise noted

VALENTINE'S DAY, February 14, is mentioned from very early times in connection with the choosing of sweethearts. A ballad of great antiquity quotes the proverb, also alluded to by Chaucer, that "birds of a feather, upon St. Valentine's Day will meet together" — a saying which, perhaps, accounts for the presence of pairs of birds upon so large a proportion of paper valentines.

The fifteenth-century English poet Lydgate speaks of the festival in a manner pointing clearly to its importance in his time. He says:

> Seynte Valentine, of custom yeere by yeere,
> Men have an usuance in this religioun
> To loke and serche Cupids Kalendare,
> And chose theyr choyce by grate affeecioun.

From this period on, the chosen sweetheart for the ensuing year was called one's "Valentine." Among the Paston letters, a screed from Margery Drews, written in 1477, alludes to John Paston as her "Welebelovyd Voluntyn." Very often the choice was made by drawing lots, as Raleigh wrote, in 1596: "After the Queens have chosen, the rest cast lottes for their Valentines."

During the seventeenth century we first hear of the bestowal of gifts in connection with the festival. Thus William Boswell, Jesus College, Cambridge, writes to Sir William Waldegrave, May 18, 1608:

> About a quarter of a yeare since, Mr. Clapton was amongst other fellows and gentlemen of our College drawne by paper lotts, to be Valentine to one of Dr. Duport's daughters, which being tould unto Mr. Clapton he came presently and asked mee what he should doe: I resolved him as the other company did; which afterwards giving gloves unto their Valentines, wee also bought a paire costing 2s. 6d. and bestowed them upon her.

Whether or not the bestowal of such a gift relieved the swain of further obligation toward his chance sweetheart, we do not know. But apparently Cupid's darts may prove dull when drawn from a hat, if we may judge from a comment by Lord North, who, in a letter to his brother, written in 1645, observes: "A lady of wit & quality whom you well know would never put herself to the chance of a Valentine saying that she would never couple herself but by choice." In spite of Lord North, however, the custom survived. Pepys tells us that the Duke of York, being once drawn as valentine to the Lady Arabella Stuart, "did give her a jewel of about £800 & my Lord Mandeville her Valentine this year a ring of about £300." On February 14, 1661, Sir William Batten sent Mrs. Pepys "half a dozen pairs of gloves and a pair of silk stockings and garters for her Valentine." Such was the seventeenth-century method of gold digging.

Fig. 2 — A CONTINENTAL OFFERING (*dated Ostend, Feb. 13, 1704*)
Similar cards are to be found in many Catholic countries, where they seem to have served a variety of presentation purposes.

Fig. 3 — A FRENCH VALENTINE (*c. 1780*)
Painted by hand. The inscription, translated, appears to be: "I feel no sorrow, save when my heart is free."

The paper valentine, usually of decorated design, with verses of an amorous or sentimental nature, seems to have made its appearance in England during the last twenty years of the eighteenth century. Early specimens of the type are generally in good taste, drawn and colored by hand, or produced in monochrome by engraving and, later, by lithography. A popular form was a letter written in copperplate, and beginning, "Dearest fascinating Being" or in some other equally extravagant vein. Embossed borders were frequently used, but the openwork lace-edged valentine won its way rather slowly.

The earliest specimen in the collection of the writer is a song valentine entitled *True Love*, set to music by Dr. Green; the date, judging by the dress of the lady and her swain, being about 1760 or slightly earlier (*Fig. 1*).

In the Catholic countries of the Continent, it would seem that the early paper valentine was frequently decorated with religious subjects. A very delicate specimen (*Fig. 2*) consists of an irregular panel of the most finely cut lace paper and slightly embossed scrolls, surrounding hand-painted saints, angels, and flowers in colors. On the reverse, written in faded old-fashioned characters, is the following message: "This is from S: III: Yacobe: Fox: Ostend Feb. 13, 1784, When this you see dear Thomas remember me." The lace centre of this touching souvenir is so fine that it is almost impossible to reproduce. Such cards may, however, have served as birthday souvenirs as well as valentines.

Another valentine, perhaps slightly earlier than the last, is cut out and painted entirely by hand. Above the central landscape floats a winged, flowering heart. On a foreground knoll reposes an orb surmounted by a cross. The whole is surrounded by flowers and fruit in delightful colors, intertwined with scrolls upon which is indited a love message in French (*Fig. 3*).

During the eighteenth century we find frequent reference to the superstition that the first man seen by a maid on Saint Valentine's day was destined to become her husband. Some amusing tales have been told of lovesick damsels who remained in bed, with tight-closed eyes, until they felt sure that the hour was approaching when an admired swain would pass the house. Then they would arise, bedeck themselves in their best, and make for a conspicuous window.

The famous engraver Francesco Bartolozzi did not hesitate to use his art in the beautifying of valentines. A specimen of his work in this genre may be seen in Figure 4. Despite the signature at the bottom, however, it bears evidence of being a late adaptation of an earlier work. *The Endless Knot of Love* which it depicts is, nevertheless, essentially eighteenth century in character. Several variations by other artists are known.

Another interpretation of the *Knot of Love* is seen in the next valentine, which pictures one of the most touching tokens in the writer's collection. It was sent on February 13, 1835, by Lord Goderick to his old nurse Mrs. Plant. On the inner leaf the sender has written a poem of five verses in praise of his faithful friend. It begins thus:

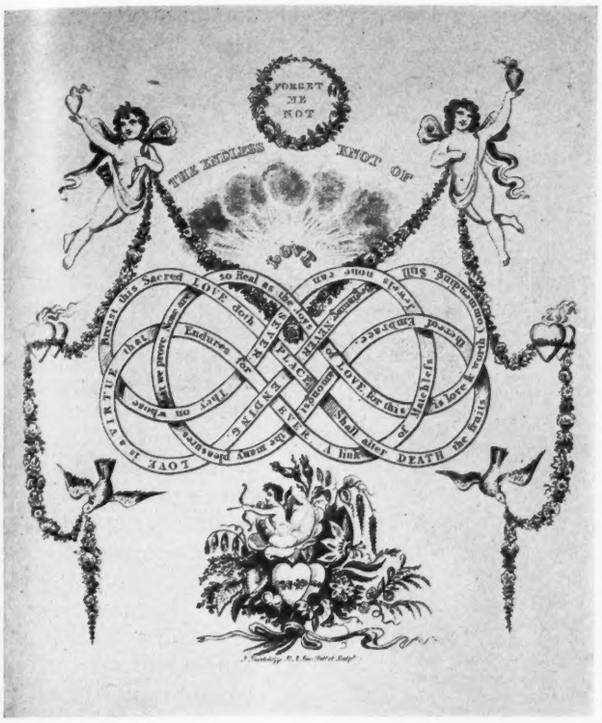


Fig. 4 — The Endless Knot of Love
Apparently from a Bartolozzi plate, reworked in the nineteenth century.

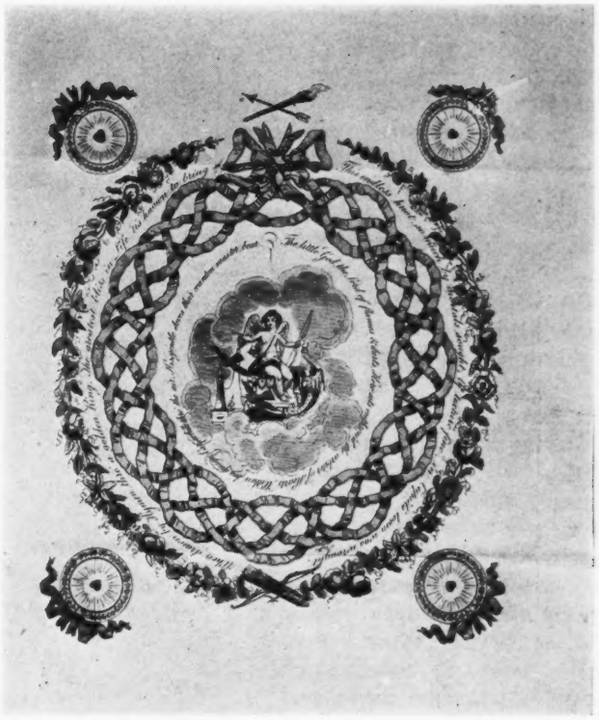


Fig. 5 — Another Endless Knot (*1835*)
Sent by Lord Goderick to his old nurse, and inscribed on the back with original verses of appreciation and praise.

If I can ever repay,
When I grow too old to play
All your watchful care of me,
Plant I will remember thee.

Next to those who gave me birth,
You, my dearest friend on earth,
When I'm well and when I'm ill,
Plant is needful to me still.

We can well imagine the joy which these lines brought to the heart of their recipient, and how she must have treasured them.

Full of interest is the next illustration, for here we have a specimen of nineteenth-century art possibly made for and used by Royalty. The royal arms of England are quartered with those of Hanover above the mural plaque, and the whole design is carried out in line engraving by Mitan from a design by Corbould. When we consider the poise of the figure, her lovely face and graceful draperies, and the

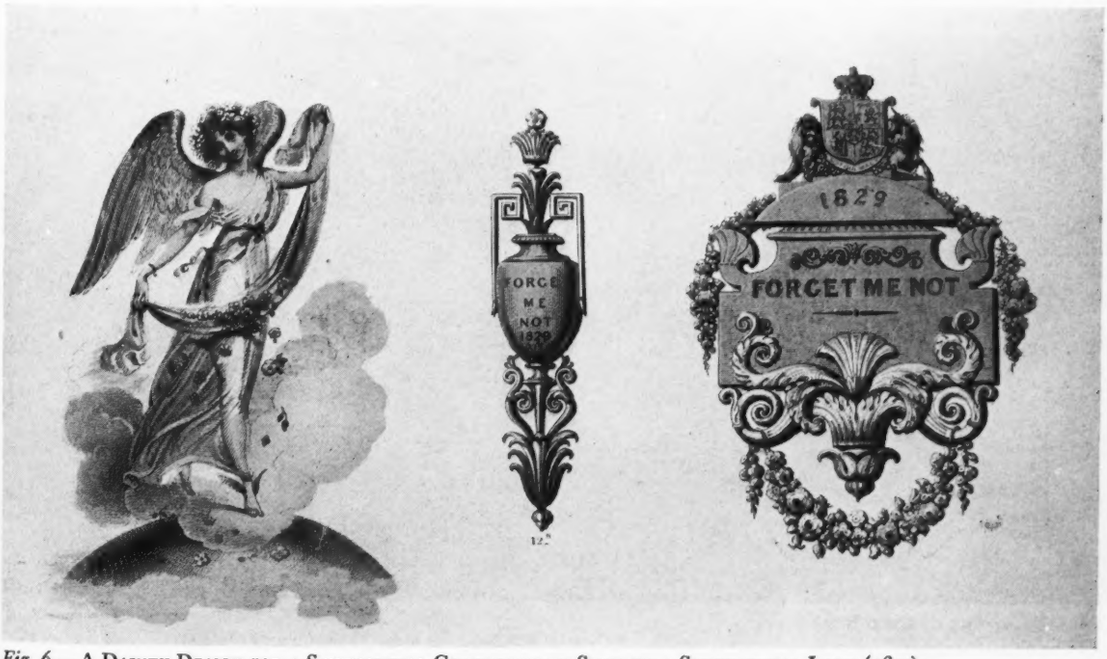


Fig. 6 — A Dainty Design for a Sentimental Gentleman to Send to a Sentimental Lady (*1829*)

well-executed conventional motives, we realize how much artistic thought and feeling were expended on the production of this royal souvenir. Its date, 1829, and its triple form suggest that it may well have been designed for the cover of a gift book, sent, perhaps on Saint Valentine's Day, by King George IV to one of his loves, though there were probably several fair recipients.

During the thirties and forties of the nineteenth century and for many years thereafter, the comic, or mock, valentine was much in evidence. Such missives are by no means beautiful, but, as they are typical of their time, no collection would be complete without some samples. The one reproduced (*Fig. 7*) is printed from a crude woodcut, roughly colored by hand.

Mid-Victorian romanticism expressed itself in valentines engraved with elaborate lace paper borders, sometimes heavily embossed. One of the best illustrations of this type appears on this month's Cover of ANTIQUES. The whole design is entirely in white embossed paper and is interesting not only for its simple beauty but also because it was sent to the great-grandniece of Thomas Day, the author of *Sandford and Merton*. It is perhaps the most tender and romantic in the writer's collection and is inscribed with original verses in the sender's own hand.

Smile as you please, and annoint well with grease,
Your ugly old phiz and false hair,
Yet my old girl so gay, that is not the way
To keep up a juvenile air.
J. T. WOOD, 278, Strand, London.

Fig. 7 — THE PERENNIAL COMIC
Still purchasable with each recurring February, the comic Valentine seems never to have varied, either in its technique or in the nature of its doggerel.

When the Australian Ballarat gold rush was at its height, in the 1850's, London stationers received urgent messages for a "special line" of valentines to please the taste of the gold miners. The profuse and gorgeous result is exemplified in Figure 8, a valentine two feet long, enclosed in a cardboard box, loaded with gold and silver lace, imitation jewels, flowers, fruit, and feathers, which surround quite daintily painted landscapes and other scenes. Such bedizened offerings cost the enraptured miner anything from ten to twenty-five pounds each, or a bag of gold, and it is amazing to learn that the first consignment did not prove entirely satisfactory. It was specified that future consignments should employ more gold in their decoration to the limit in gaudiness.

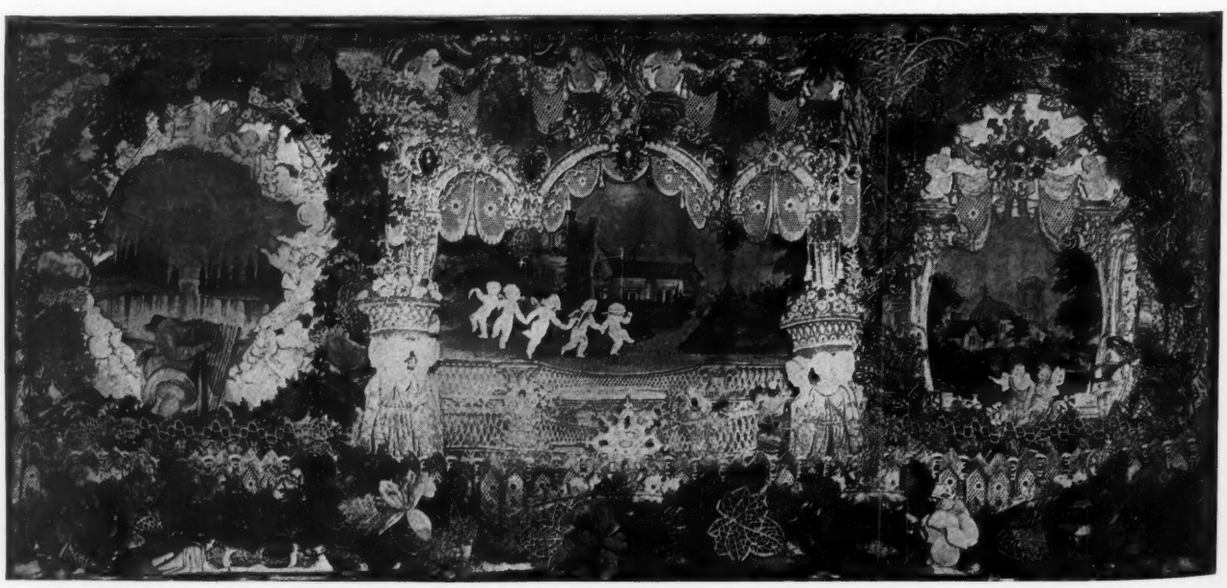


Fig. 8 — A VALENTINE OF GOLD RUSH DAYS
An amazing elaboration of paper theatricality, two feet in length. Designed to attract the nuggets of Australian gold miners.
From the collection of Jonathan King

Next will be seen a specimen of very unusual interest. This valentine, with a typical border by Dobbs and Company, was sent by David Livingstone, about the year 1855, to a young lady in London, who, we are disappointed to learn, failed to marry her distinguished admirer. But he was over forty years old at the time, and the young lady probably a child. So romance succumbs to the calendar. Nevertheless, Miss Littler appreciated the honor paid her by the great explorer, and treasured both the missive and the signed envelope in which it was sent.

During the fifties and sixties of the last century, some really beautiful valentines were produced, their hand-painted centres often charmingly executed, while the designs of the cut paper lace borders could hardly be improved upon. In the seventies, however, the decoration became so ornate and costly that we can but agree with one who remarked that the valentine "was choked with lace and died of its own too much."

Fig. 9 — A Distinguished Valentine (*c. 1855*)
Sent by David Livingstone to Miss Littler.

Collectors are recommended to look for the works of Dobbs, Dobbs and Kidd, Kershaw, Windsor, and Mansell, all of whom produced fine examples. The names of the makers usually appear stamped or embossed upon the face of the valentine in small letters or upon some leaf or scroll in the lace surrounds.

Nowadays we are urged to say it with flowers — which is, perhaps, the easiest way out for the inarticulate swain, since it permits the fair recipient of his favors to draw such sweet conclusions as her own imagination may prompt. And when the blossoms of today are swept into the ash can of tomorrow, love may pass with them, uncommitted by the incriminating evidence of perfervid verse. "Do right and fear no man; don't write and fear no woman," advises the modern adage. Wise counsel, perhaps; but hardly calculated to encourage the art of composing valentines.

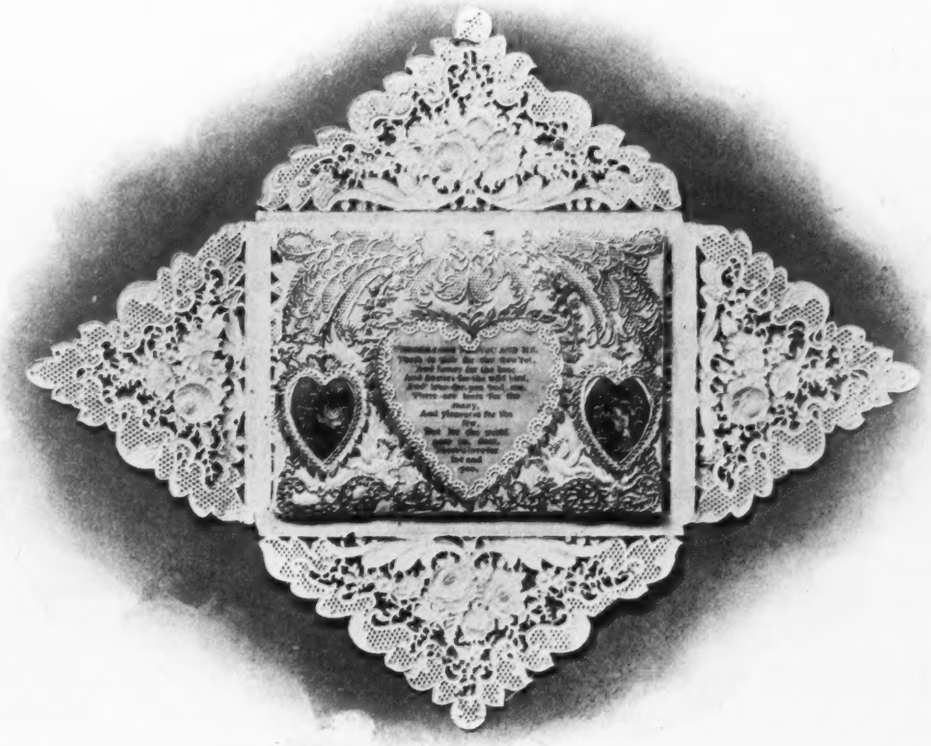
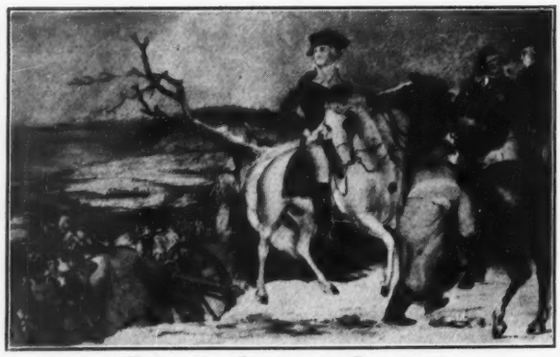
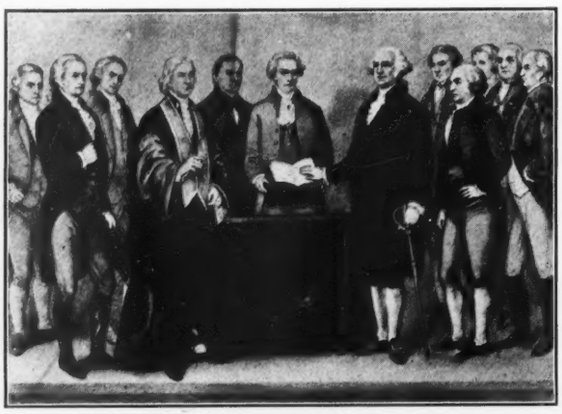


Fig. 10 — A Valentine Sachet (*late Victorian*)



WASHINGTON CROSSING THE DELAWARE
Evening Previous to the Battle of Trenton, Dec. 25, 1776

WASHINGTON AT VALLEY FORGE
Dec., 1777



THE INAUGURATION OF WASHINGTON
As First President of the United States

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The London Letter

By GUY CADOGAN ROTHERY

AN AMUSING illustration of the need for the proper care of historic documents (very tantalizing to poor collectors) occurred a few days ago in Piccadilly, when an authentic Oliver Cromwell letter was blown into the street from the high-piled refuse of a dust cart! Of course, the ignorant throwing away of rare documents, and even of beautifully illuminated manuscripts, is an old story, though so flagrant an instance as this seldom occurs. Nevertheless, bundles of autograph letters by celebrities, of official documents, of charters, and of what not else, may frequently be stumbled upon in rummage sales.

And far more solid relics of the past constantly find their way to the rubbish heap. I know of one Buckinghamshire brickfield, commonly using London refuse for firing purposes, whose stoker assembled a large collection of curious old metal work, including articles in silver — all of it rescued from the furnace mouth. Again, one of those amusing eccentrics, the illiterate but intelligent janitor of a South London town hall, recently showed me a formidable collection of snuffers — some in the form of birds and snakes — together with several silver and pewter candlesticks, which he had bought for a few shillings apiece during his holidays among the villages of Dorset, Devon, and Cornwall. They came from cottages and farms, whose owners had discarded "old lamps for new."

On another day, in the office of a small country builder, I was admiring an extraordinary array of fire-insurance tablets, those stamped metal plates emblazoned with armorial bearings and other symbols, which, in the eighteenth and early nineteenth centuries, were affixed to insured houses. Many of them are quaint, and most of them dated. The builder had removed them from houses under repair — generally at the request of the owners. A collection of similar fire marks — 58 lots belonging to the Duke of Rutland — were put up at auction in December, and brought in a total of over £170.

* * *

Rather more picturesque, though scarcely more interesting, was the Alfred Trapnell collection of some 720 ancient knives, forks, and spoons, which realized £1,612 at Sotheby's. I have never seen a finer array outside of the Victoria and Albert Museum. There were forks and spoons of gold, silver, base metal, and ivory, the gems of the collection being knives and forks of the Charles II period — some with gold piqué on tortoise shell, mother-of-pearl, or ivory, and others with enamel and porcelain handles.

At another sale, a Queen Mary seal-top spoon (*1556*) fetched £64, and a pair of Elizabethan seal-top spoons (*1598*), £26. Oddities in silversmith's work were a collection of 16 nutmeg graters, which sold for £14, and an old English toy tea service consisting of a teakettle on stand with lamp — by Isaac Malyn (*1713*), a teapot and cover (maker's mark, CL), a jug and cover, a plain bowl, an oblong tea caddy and cover, five fluted tea cups and saucers (maker's mark, CL), four rat-tailed teaspoons, a ladle, and a strainer — a total outfit which seemed cheap at £50. The big prices were mostly given for drinking cups: a Charles I wine cup (*1660*) engraved with the arms of the Merchant Taylor Company being run up to £812, or 1,400s. per ounce; a Queen Anne loving cup with cover (*1702*) by David Willaume, £424, or 250s. per ounce; though two plain dredgers (*1724* and *1725*) sold for 750s. per ounce; and one of George I for 785s. per ounce.

* * *

A striking example of the powerful attraction of London as a mart for antiques was the recent sale of 331 Battersea enamels belonging to Mlle. Le Secq des Tournelles of Versailles, and returned here for disposal. The sale realized over £2,270. The top prices were £58 16s., paid for a box modeled as a hen and chickens, and £84 for a pair of quaint boxes, one modeled with parrot and fruit, and the other with a military trophy. Among the more unusual things was a combined scent bottle and snuffbox painted with landscapes and flowers on a dark blue ground, which, to-

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Antiques

A set of eight handsome mahogany dining chairs of Chippendale period (six side chairs and two armchairs of large size).

A fine old grandfather clock in mahogany case, by John Wood of Philadelphia.

Very small Sheraton tambour writing desk of mahogany with satinwood interior.

A charming maple field bed with slender posts.

A pair of old hand-woven blue and white coverlets.

Two quaint old pastel portraits, a man and woman, in original gold frames.

A SHOP OF AUTHENTIC ANTIQUES, LESS THAN THIRTY MINUTES FROM PHILADELPHIA VIA THE DELAWARE RIVER BRIDGE

PAIR OLD SHEFFIELD PLATE GEORGIAN WINE COOLERS *circa 1815. Height, 10½ inches*

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THE HOUSE WITH THE BRICK WALL

ANNIE HAIGHT KERFOOT

FREEHOLD, NEW JERSEY

gether with an etui with flowers on blue ground, was knocked down at 4 guineas. While, as a rule, prices were high, there were many other bargains, such as the 12 delightful little patch boxes for which 7 guineas were given, and the 5 watchcases which went for 7½ guineas. A number of pretty French and German enamels attracted little attention.

But the Continent has its share of the big events. At Leipzig, a sale of English and French colored prints drew a crowd of connoisseurs and dealers, a British firm bringing back to London a fine set of Wheatley's *Cries*, for which they had to pay £2,000. Debucourt's *Les deux baisers* fetched £675, and the pair, *Le Compliment, ou la matinée d'un jour de l'an* and *Les bouquets, ou la fête de la grand maman*, £525. Continental buyers appear to be keener for our color prints than for our paintings — if we except the early landscapes and sporting pictures. One of these latter, Ben Marshall's portrait of *Grimalkin*, the winner of the Doncaster Cup in 1811, has returned to us after a long exile in Austria. This picture was painted in 1814 for the then Duke of Portland. He sold it, with the horse, to the Emperor of Austria, from whom both passed to Fürst Trautmannsdorf, whose executors recently sold the picture. The price at auction was 3,100 guineas. However, it is still possible to obtain a Ben Marshall for a hundred guineas or less, as was the case with his portrait of Oldacre, which once again has appeared in the auction rooms.

* * *

We are all very much taken up with pictures just now, the opening of the unparalleled exhibition of Italian Art at Burlington House having created an immense sensation. There are numerous priceless canvases from the royal and public galleries in Italy, with many others from our own royal, public, and private collections. Never before has there been such an assemblage of outstanding examples of the great Italian masters. But there are a few gaps, so that connoisseurs have a grand opportunity to air their erudition. It is curious that some Italian masters — Canaletto among the number — are best, or at all events most powerfully and diversely, represented by pictures loaned from British sources. But the fact is, we have always been great admirers and patrons of Italian art, with the result that both our private and our public collections are full of choice examples.

Whether this exhibition, like its Flemish and Dutch precursors, will be succeeded by auction sales of certain collections, remains to be seen. In any case, its influence on the market is already being felt, as Italian pictures are in steady demand, with rising values. Here again, however, bargains are possible for the venturesome. At one sale last month, a view of town and river by F. Guardi went for £325 10s., a small panel in oils of *Madonna and Child* by Parmigianino for 4 guineas, and three views of Venice by Canaletto respectively for £250, £336, and £882. It would be well for someone to prepare an illustrated monograph on Canaletto's English views, for they are numerous and of considerable topographical value, particularly those of the old country seats.

* * *

From the Transvaal, for public sale in London, is coming a large volume containing hundreds of autograph letters from celebrities, mostly of the last century, including George III, George IV, William IV, Queen Charlotte, Queen Victoria, Southey, Samuel Rogers, politicians like Palmerston, Lord John Russell, Disraeli, and Gladstone; while among the Americana are the signatures of Longfellow and Emerson. But the present fashion in autograph collecting is rather more for interesting personal letters than for mere signatures, and for such letters diligent search is being made.

* * *

The Marquis of Lansdowne, having disposed of his London mansion in Berkeley Square, has decided to sell his world-famous collection of ancient marbles. The collection was formed by the second Earl of Shelbourne (created Marquis of Lansdowne, 1754), late in the eighteenth century and the early years of the nineteenth century. Most of the purchases were made for a few hundred pounds, but the collection was valued over a century ago at £11,000. The sale, which will be conducted by Christie, Manson,

A magnificent walnut wardrobe of the William and Mary Period. The bottom portion has five secret drawers at each corner, a very unique feature.

The photograph does not show the beautiful figuring and inlay work on the panels of the door and frieze. It is a very fine specimen of the cabinetmaker's art and is well worthy of the attention of any connoisseur or collector.

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and Woods, at Lansdowne House, March 5, includes many celebrated sculptures, long since described as "priceless."

There will be 121 lots, the most notable of which are the large Pentelic marble head of Hermes, found in Hadrian's Villa, 1769; a Parian marble statue of Hermes, seven feet high, a replica of the Belvedere Hermes; another statue of Hermes, over five feet high, identical with that from the Villa Negroni, now in the Louvre; a statue of Artemis, seven feet high; the charming group of Eros and Psyche; the Wounded Amazon attributed to Polycletus; a youthful Heracles, also from Hadrian's Villa; and a relief sculpture of Homer meditating on the Iliad. There are a few modern sculptures, including Canova's Sleeping Nymph, his final production.

Shop Talk

By BONDOME

THE sale of the Philip Flayderman collection, which was held at the American Art Association-Anderson Galleries, Inc., during the afternoons of January 2, 3, and 4, realized the astonishing total of $429,840 for 514 lots, or an average of over $836 per lot. This average is somewhat better than that of the famous Reifsnyder sale of last April, where 717 lots brought an average of about $815 each, and fairly justifies my previously expressed belief that the Flayderman collection, while very different from that assembled by Mr. Reifsnyder, yet closely rivaled it in interest and importance.

Mr. Reifsnyder's furniture, for the most part, had to speak for itself: that is to say comparatively little of it was specifically documented or pedigreed. Enough that it was representative of the most brilliantly ornate achievements of American cabinetmakers in the richest and most luxurious Colonial city of the Revolutionary period. The Flayderman collection, on the other hand, bespoke the greater austerity of the New England style, an austerity, however, which, during the closing years of the 1700's, took on the habiliments of suavity and elegance. An unusual number of its items, furthermore, were either marked with the maker's label, or else were accompanied by well-attested statements of distinguished ownership and association. There were, too, several sets of chairs, which gained materially in group value because of the exceptional number of their units. Mirrors, likewise, were both quantitatively and qualitatively exceptional.

To the man in the street, perhaps, the newspaper accounts of the sale might suggest that the collecting public had gone mad. But anyone who followed the event through its three successive sessions must, eventually, have realized that, in the main, the bidding showed very careful discrimination. With a few exceptions, the articles which brought high prices were literally priceless rarities, some of them beyond hope of duplication. The sums which they commanded pulled up an average which, during the first two sessions, had shown a tendency to sag in spots. At no point, furthermore, was the eloquence of the director of the sale sufficient to arouse any enthusiasm for the less desirable offerings. Thus, an elaborate mahogany card table of the late Empire period stuck at $120; a really choice maple butterfly table whose turnings lacked the elegance demanded by particular connoisseurs brought $460, as against $1,500 for another more closely conforming to special tastes. An unusual mahogany claw-and-ball foot chair from Rhode Island would almost certainly have surpassed its $150 figure, had the top rail of its back more perfectly composed with the rest of the piece. Again, a late Sheraton serpentine card table with heavy reeded legs, despite its ascription to McIntire of Salem, sold for less than half the price of earlier and more delicately designed pieces of similar purpose. I emphasize these instances in the hope of preventing owners of antiques from being seized with delusions of grandeur induced by reading casual summaries of the Flayderman sale. I could recite pathetic instances of family hopes which have been enormously inflated by acceptance of headline reports, only to be subsequently shattered by encounter with hard facts. So I urge my more inexperienced readers to bear in mind that, among the hundreds of carefully selected items in such a group as the Flayderman collection, only

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THE close parallel between present trends in furniture collecting and those followed by buyers of fine paintings I have already pointed out. The truth of my observation is becoming daily more apparent. Early American furniture is being closely classified not only by local schools, but by individual craftsmen and their followers. Slight variations in quality of design and workmanship are being noted and their effect upon value accurately appraised. In short, connoisseurship of antiques has replaced inclusive enthusiasm for collecting. Hence again I urge buying under guidance which is fully competent to recognize the correct relationship between the price of antiques and their intrinsic worth.

Henry V. Weil

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a relatively small number — the cream of the cream — bring the prices chronicled by the press; and that these prices are seldom paid except upon the advice of experts.

Of course, in the choosing of antiques, taste as well as critical acumen will differ. For my own part, I should have preferred the Oriental porcelain bowl decorated with an European hunting scene — Number 373 in the Flayderman Catalogue — to the feebler, though more daintily flowered, bowl, Number 372. The former was actually the rarer of the two, but it brought $20 less, at $170. I hope, too, that it will be realized that the $2,100 paid for a rather late silver tea service was due to former ownership by Fisher Ames, and not to the intrinsic rarity or superiority of the pieces themselves. On the other hand, the Jabez Bowen punch strainer, at $5,500, is a collector's treasure *par excellence*.

Again, it would be unwise to set too much store by the price of $9,700 paid for a small iron anvil once used by Paul Revere. This was a case where some collector was willing to pay heavily for personal association. The anvil itself has no distinguishing marks. A sideboard labeled by Benjamin Frothingham of Boston brought $5,500, and a desk by the same maker, $3,600. A dainty tambour-front secretary, Number 419, probably from Newburyport, was bid in at $1,100; but it could not compete, either in exquisiteness of design or perfection of finish, with the labeled Seymour secretary, which brought the high price of the sale, $30,000. The next number was a tambour-front sideboard, evidently by the same maker as the secretary; but, as a less distinguished specimen of cabinetmaking, it brought just one-tenth the price.

A Chippendale Pembroke table made and labeled by John Townsend of Newport brought $8,000: four matched, inlaid card tables labeled by the same maker, a total of $11,200; an unique urn-stand, doubtless also by Townsend, and an exceptionally rare item, $3,800. A set of six fiddle-back Newport chairs (*c. 1730*) attributed to Job Townsend won recognition for their rarity as a matched outfit by claiming $5,400 before they succumbed to the hammer. An upholstered wing chair of similar pattern in legs and stretchers held out for $3,600. Another wing chair, really finer in line, but less unusual, brought a quarter as much.

A cherry highboy attributed to Chapin of Hartford commanded $12,000; a secretary from the same shop, $3,300. Who but the shrewdest and most experienced of antiquaries would have been able to foresee such a divergence in valuation? And who, again, with any but the keenest of eyes, could perceive less desirability in Mr. Flayderman's elaborate bonnet top chest-on-chest — attributed to Chapin — than in a simpler, but very similar, specimen which, in the Sack sale, brought $200 more? Everybody knew that the tea table made by John Goddard for Jabez Bowen would create a sensation: but few, if any, expected that the desire for its possession would create so intense a rivalry as to fetch a closing bid of $29,000. That is within a few thousand dollars of the sum paid for the imposing Reifsnyder highboy. In its way, however, the Goddard table is as remarkable a masterpiece. The composition of its finely flowing lines presented problems in construction really greater than those which had to be surmounted by the designer of the highboy. The Philadelphia craftsman lavished superb carving on his opus, whereas Goddard was reticent of ornament to the point of niggardliness. But the Newport Quaker was, I believe, æsthetically right. The pure beauty of form which he achieved in his tea table no more demands the enhancement of foliate carving than the Venus de' Medici needs a grass petticoat.

* * *

The success of the Flayderman sale was due to the high quality of the items offered and to clever and courageous advertising, which awakened widespread interest and curiosity and brought together an extraordinary representation of collectors and dealers. The number of new faces in the group which crowded the auction room during all three sessions caused no little comment among the old-time followers of sales. It seems fair to infer that a new crop of collectors is in the making. Its growth will be hastened by such events as the Flayderman sale, and by the recurring exhibitions of antiques, in Boston, New York, and other cities.

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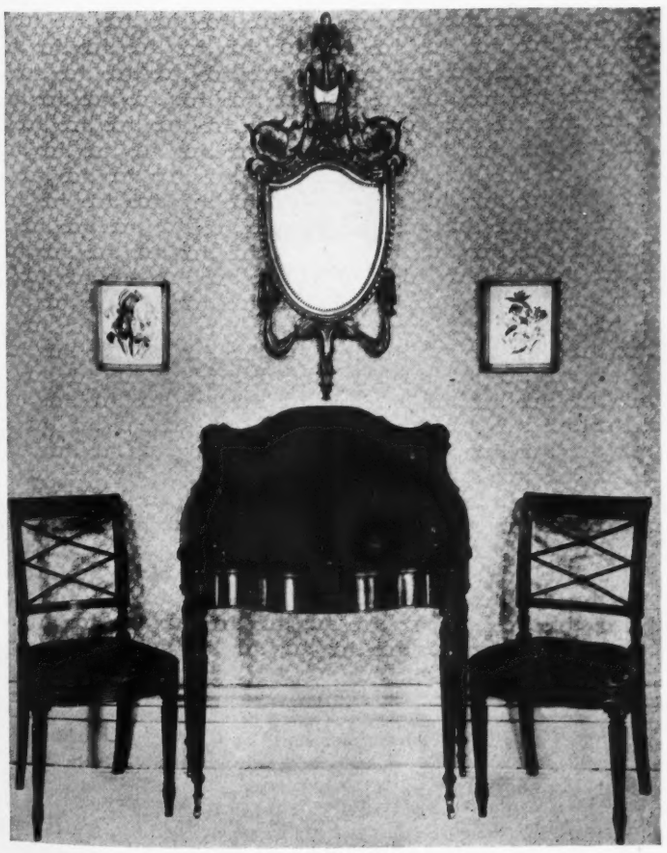

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At last accounts, all or nearly all the space available for exhibitors in the Grand Central Palace, New York City, during the week of March 3 to 8, had been disposed of. Evidently the antique trade in general has come to appreciate the value of the work which Mr. Harper is accomplishing in its behalf, and has decided to give him the unreserved support to which he is entitled. The public can, of course, be counted upon to attend in greater numbers than ever before.

* * *

Speaking of pedigreed pieces, most readers of ANTIQUES doubtless saw the newspaper account of the sale of the rocking-chair in which President Lincoln was seated in Ford's Theatre, Washington, at the time of his assassination. A picture of this chair was published on page 68 of ANTIQUES for February, 1925. If an uglier piece of furniture was ever achieved by the imagination of man, I have yet to see it. Surely one of many exactly similar chairs turned out from the same factory, it could probably be duplicated in a secondhand shop for an insignificant sum. Stained as it was, however, with the blood of a murdered President, and haunted by the ghosts of turmoil and national distress, it fetched, at auction, the sum of $2,400. Evidently an object which has no worth whatsoever as an antique, may achieve value as a relic. Relic hunting, no doubt, has its fascinations, yet I would hardly recommend it as a pursuit at all comparable with collecting antiques. The ancient Romans, we are told, had a fondness for relics as well as for works of art. Bits of the ship in which Jason went questing for the golden fleece were in demand among them; probably some collector had a map horn of the Cretan labyrinth engraved on one of the Minotaur's cornute decorations. Where are such things today? Many of the marbles and bronzes, some of the ivories, and certain of the objects in gold and silver, which, a thousand years ago, delighted the connoisseurs of the Eternal City, still survive and still are cherished — but the relics have been engulfed in the bottomless voids of two millenniums.

* * *

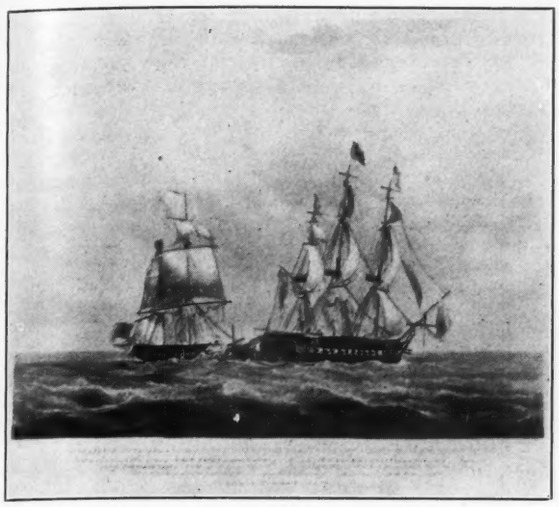
I have a notion that there may be hidden treasure in the Danton-Harrison collections of paintings, which will be offered at joint sale at the Alcazar in Baltimore on the evening of February 19. The immediate emphasis is naturally on the great names represented. Yet any long-standing collection of eighteenth-century pictures is likely to include the work of a number of artists once viewed as of secondary importance, but now accorded recognition the more enthusiastic because unduly belated. For that reason, I await the catalogue of this Baltimore sale with more than usual interest.

Current Books

THE PINE FURNITURE OF EARLY NEW ENGLAND. By Russell Hawes Kettell. Garden City, New York, Doubleday, Doran and Company, Incorporated, 1929. 229 plates with commentary; 55 drawings. Price, $35.

NOTHING is to be gained by entering into debate with folk who turn up their noses at early American pine furniture because they profess to find it lacking in beauty. What they actually miss is an aspect of sophistication. But there is little hope of convincing them of that fact, and, even if there were, an appetite developed on a diet of charlotte russe may seldom be argued into enthusiastic appreciation of sirloin steak. And yet it is hardly conceivable that anyone with a spark of the primitive man still smouldering within him, can fail to experience a glow of spirit as he opens Mr. Kettell's handsome volume, examines its hundreds of carefully selected and progressively arranged illustrations, and reads their accompanying short but all sufficient comment. For here, written on tablets of pine, he will find the saga of his forefathers; not alone of the men who pioneered to the strange shores of the New World in beginning days, but of those who, remaining at home, became the progenitors of later immigrant hosts. Unmistakably American though most of Mr. Kettell's examples seem they are, nevertheless, affiliate with universal folk art — an art born of human necessity, turning to local materials for its satisfaction, and coloring individual achievement with individual imagination. Each piece is a legible human document whose connotations are intimate domestic history, the life story of bravely struggling generations.

We sense this the more keenly, perhaps, because Mr. Kettell has been at pains, wherever possible, to picture his chosen objects in their just environment, against venerable paneling, shadowed by majestic beams, or themselves the background for rural pottery or ancient glass and pewter.



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THE second International Antiques Exposition will open March 3rd at the Grand Central Palace in New York City. The distinguished collection which occupies the entire third floor of the Plummer Building at 7 East 35th Street, New York City, will be represented in Booths 157 and 158. The Plummer collection consists mainly of rare and unusual pieces of china and glass such as the Old Bow Cupid Figure and the Old Spode Dessert Service pictured below, but there are also many interesting examples of tin, lacquer, and papier mâché trays and boxes, silhouettes and miniatures, Sheffield candlesticks, color and sport prints, and Battersea enamel pieces.

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By such means, he has, throughout, implied, without any need of explicit statement, the conformity of early furniture to those first demands of beauty — harmony and suitability. For ourselves, we should have been quite as well pleased had he omitted some or all of the finer mirrors which he portrays. Pine enters into their composition, to be sure, but in a humble and subsidiary capacity. Elsewhere it is dominant and fully proves its right to respect.

Pine Furniture of Early New England is, however, something more than a handsome and scholarly volume for the delectation of the lover of fine books, for the historian, and for the student of furniture. It is to be recognized as a manual which should be added without delay to the library of every furniture maker and every trade school in the country. Following the main text and its 229 photographic illustrations, are appended some fifty-five plates of measured working drawings — all of them repicturing the pieces previously shown, but delineating them with an ingenuous clarity of technique which even an amateur user of tools may follow.

VALUES OF ANTIQUES. The Values of Old English Silver, Sheffield Plate, Pewter, China, Furniture, Clocks, etc. Edited and published by J. W. Caldicott, Bath, England. xi+736 pages; well illustrated. Second edition. Price, 12s. 6d.

AS the author of this valuable handbook states in his prefatory note, "the valuation of antiques, to be accomplished satisfactorily, requires technical knowledge and a thorough acquaintance with market values." No handbook, however conscientiously compiled, can supply technical knowledge, but it can go far in establishing acquaintanceship with prices paid in the open market. The next step — that of determining the proper relationship between current prices and the actual worth of a specific item — must be taken by the individual concerned. *Values of Antiques*, then, can only help in fixing values; intelligently used, it can help a great deal, even though written from the standpoint of English sales and listing quotations in terms of English money. The bulk of the volume consists of auction records, classified as to types of articles. Thus we have a page of potato rings, two pages of silver boxes, pages and pages devoted to different categories of china, furniture, and even papier-mâché. An introduction supplies compact information concerning various aspects of collecting and selling antiques, and includes convenient tables of marks on silver and on Staffordshire china. An appendix contains a directory of dealers in Great Britain and Ireland.

THE RED HILLS. By Cornelius Weygandt. Philadelphia, University of Pennsylvania Press, 1929. xi+251 pages; 9 illustrations. Price, $4.

THE Red Hills are the domain of the Pennsylvania Germans. This book is an interpretation of the land and its inhabitants, both of which are something of a picturesque mystery to the world outside. They are even yet Mediæval, aloof from the one hundred per cent America in speech and practice alike — and yet not an undigested and undigestible element in the body politic, like some of the French districts of Canada. For German Pennsylvania has contributed mightily to the sturdiness of state and nation; has provided leadership in many fields of the arts and crafts — painstaking skill and fresh imagination in all. And it has set a constant example of thrift, industry, and independence in individual thought and action. What this section did not create for itself, its strongly marked preferences and prejudices extracted from foreign markets to give further distinctiveness to its distinctive life. These are some of the things which we learn from Professor Weygandt's pleasant book of essays. Himself born of the stock whereof he writes, he views his subject affectionately, sympathetically, yet with full appreciation of its humorous aspects. So he gives us a delightful and illuminating book, a happy blending of history, of description of social customs, and of excursions into the realm of antiques. Among the last we find excellent chapters on spatterware, local earthenware, *fraktur*, and the origin and symbolism of Pennsylvania German designs. Full of all sorts of odd bits of enlightenment — and exceptionally good reading — *The Red Hills* is well worth having about the house.

THE YOUNG ARCHITECTS. By Katharine Stanley-Brown. New York and London, Harper and Brothers Publishers, 1929. xix+259 pages; 79 illustrations by Rudolph Stanley-Brown. Price, $3.

IF it is well to initiate children into the mysteries of art, beginning should certainly be made with that part of the subject which is most familiar and most copious of easily accessible examples, good, bad, and indifferent — in short, with architecture. *The Young Architects* offers an excellent foundation book for such an educational enterprise, for it is calculated to arouse interest and to stimulate inquiry which may set the youthful student on a wholesome quest for more complete and specific enlightenment. At the least, its perusal should leave the reader with a broadened understanding and with eyes quickened to observation. Fourteen short chapters in story form unfold the course of American domestic architecture from 1660 to 1929. They are accompanied by delightfully executed illustrations in pen-and-ink and in color.

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ANTIQUES *and* DECORATIONS

THE ANTIQUE Sheraton sofa-table in this exquisitely balanced group in the Rosenbach Galleries is of rosewood, *circa 1780*. The antique Hepplewhite armchair, covered in red leather and with painted frame, is of a set of six. The Buddha is of mutton-fat jade, and the lamp a Royal Crown Derby with silk shade. Above hang a pair of framed mezzotints of Prince Leopold of Saxe-Coburg and his wife, Princess Charlotte.

Our 15 East 51st Street establishment in New York is devoted exclusively to Rare Books, Manuscripts, Autographs, and Fine Prints.

RECEIVED FOR REVIEW

FURNITURE

THE PINE FURNITURE OF EARLY NEW ENGLAND. By Russell Hawes Kettell. Garden City, New York, Doubleday, Doran and Company, Incorporated, 1929. Price, $35.

PRINTED ARTS

CURRIER & IVES. Printmakers to the American People. By Harry T. Peters. Garden City, New York, Doubleday, Doran and Company, Incorporated, 1929. Price, $40.

MISCELLANEOUS

THE ARTS AND CRAFTS IN PHILADELPHIA, MARYLAND, AND SOUTH CAROLINA, *1721–1785*. Gleanings from newspapers, collected by Alfred Coxe Prime. The Walpole Society. Topsfield, Massachusetts, The Wayside Press, 1929. Price, $10.

VALUES OF ANTIQUES. The Values of Old English Silver, Sheffield Plate, Pewter, China, Furniture, Clocks, etc. Edited and published by J. W. Caldicott, Bath, England. Price, 12s. 6d.

Queries and Opinions

All questions should be clearly written on one side of the paper only, and addressed to the Queries Editor. Since it is usually impossible to base an accurate judgment upon a description, questions involving identification should be accompanied by a clear photograph. All proper names quoted should be printed in capital letters to insure their correct reading. The description itself should give exact details of size, color, material, texture, and history of ownership.

ANTIQUES *reserves the right to hold all submitted photographs for publication; but these will be returned, on request, at the convenience of the Editor when stamps are enclosed.*

In the case of articles of nineteenth-century origin, it should be remembered that the assignment of dates and identification of authorship are, in most cases, well-nigh impossible. The era of factory production was the era of anonymous craftsmanship, and of mixed rather than clearly defined styles.

Attempts at valuation ANTIQUES *considers outside its province.*

543. From C. M. Littlejohn of Washington, D. C., come the accompanying picture of a copper coquemar, and the following information concerning its source and use.

This copper coquemar is more than one hundred years old and is in perfect condition. It was formerly a cooking utensil belonging to a peasant family in the Swiss Alps, where, until fifty or more years ago, such articles were in general use. Before the advent of stoves in these mountains, the coquemar was placed in the kitchen fireplace among the coals and was employed for boiling and cooking. Nowadays, however, it is virtually obsolete.

The example illustrated is made entirely of copper, except for the legs, which are of iron and are firmly fixed to the bottom of the pot with little copper rivets. It is about seven inches in diameter at its widest part, and stands about two feet in full height. It was purchased in Switzerland (Vaud Canton) about a quarter of a century ago, from the family of an old peasant, who, on account of a poor harvest from his vineyard, had recently committed suicide, and whose effects were auctioned off to help pay the debts contracted previous to the failure of his crops. So this coquemar is something more than a souvenir of ancient European domestic customs; it is a reminder that financial tragedy may occur elsewhere than in Wall Street.

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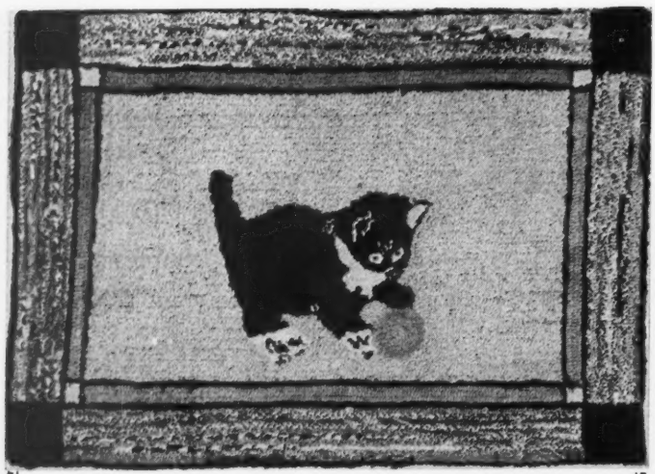

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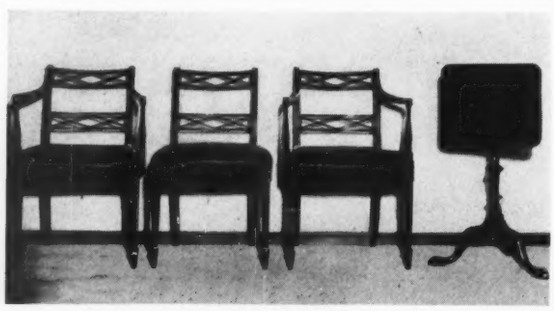

Original set of eight mahogany Sheraton chairs

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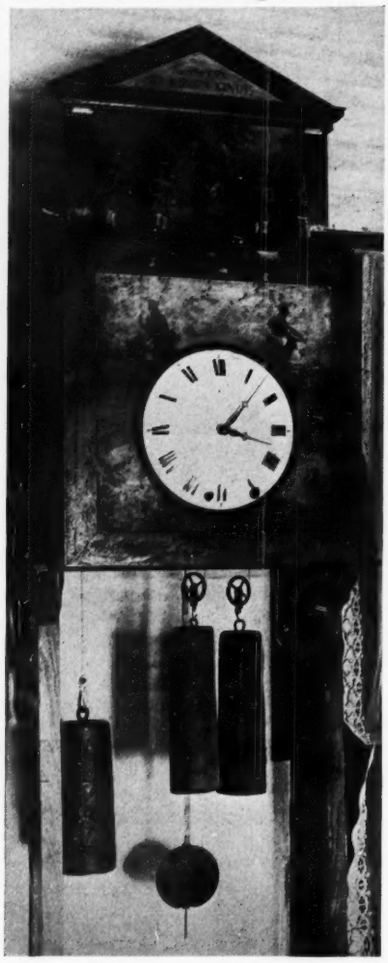
544. A. M., *Arkansas*, sends the accompanying picture of a musical clock, whose history previous to 1865 is unknown. In that year, however, it was acquired in North Carolina, where, until its recent removal to Arkansas, it remained.



The case — about two feet square — is decorated with paintings representing the four continents. Above rises an architectural façade, in front of which stand five carved figures of buglers, who raise their instruments to their lips, move from side to side, and turn about when the clock plays. The façade behind these buglers is covered with the painting of a woman with an infant in her arms, kneeling in the wilderness. An inscription on the pediment informs us that this is *Genofeva mit ihrem Kinde*. When properly adjusted, the clock will tinkle any one of eight different tunes — including *Yankee Doodle*. On the inner side of a little door at the right appear a list of tunes headed *Musik Stick* and the name *Benedikt Mukle*. There are no other clues to age or maker.

Queried with regard to this curious timepiece, Professor Willis I. Milham observes that musical clocks were made almost as early as the year 1700 and that they were usually capable of performing from four to fourteen tunes. As for the specimen immediately in question, Professor Milham believes that it is probably of German derivation, perhaps made in America about 1820 by a recently arrived German clockmaker, or perhaps considerably earlier, either here or abroad. Information concerning the identity of Benedikt Mukle, Professor Milham is unable to find.

545. G. W. T., *Illinois*, long since sent the photograph from which is taken the accompanying illustration of a curious jewel. The item consists of a topaz cameo representing Jupiter, mounted in a twenty-two carat gold frame — with a surround of eight pigeon-blood rubies in gold and enamel settings. Both gem and setting are marked with a double "C," which has been assumed, in this case, to be the monogram of Emperor Charles V. The workmanship has, by various persons, been attributed to Benvenuto Cellini, the great Italian goldsmith, who, at the invitation of Francis I, eventually migrated to France and there served many noble patrons.

Very doubtful in our own minds concerning this attribution, we submitted the photograph to Doctor George C. Williamson of Guildford, Surrey, England, who served in an advisory capacity to the late J. Pierpont Morgan in many special fields of collecting, and whose expert knowledge of jewels is probably unsurpassed if not unequaled. Doctor Williamson has written as follows:

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Left: A VIEW OF THE OLD CORNER HOUSE. *Right:* A FINE EXAMPLE OF SEVENTEENTH CENTURY ITALIAN CABINET AND ONE OF A PAIR OF GILT CARVED WOOD FIGURES

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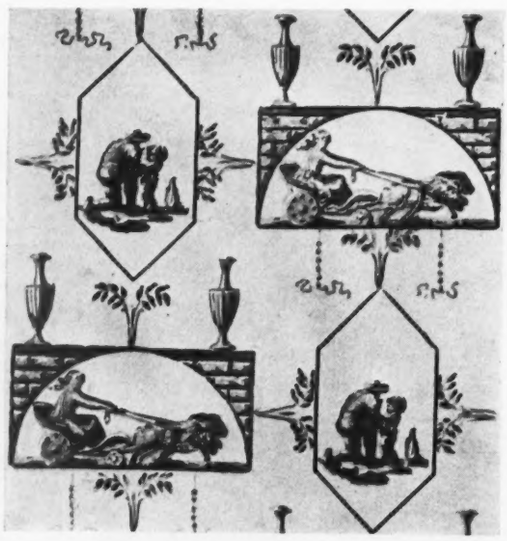

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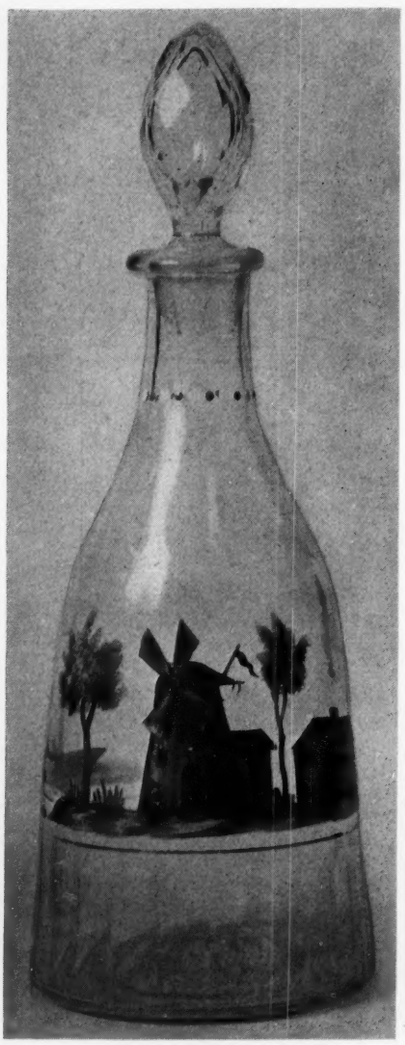
It is extremely difficult to form any opinion whatever of the jewel from the illustration, but if it is twenty-two carat gold, it is almost certainly not Italian. The frame is of a design quite different from anything in Benvenuto Cellini's work in its general effect; but there are certain parts of it that contain ornaments that Cellini used, and I should imagine that it is a comparatively modern frame, based upon some ideas that are taken from Cellini's work, or upon some drawings or illustrations of his. For example, in the cameo that was set by Cellini, and which is now in the treasury at Vienna (see Plon's great folio, Plate XXI, Item 3), there are curves and square cut stones somewhat similar to those in your jewel, but they are far more dainty and free in their style, and are undercut in a manner that it is quite evident those on your jewel are not. It is only in certain details of the frame that there is anything resembling Cellini, but it is far too heavy in its character to be his work.

The topaz undercut cameo is very likely an antique, which has been mounted up for some owner. The monogram that you give is not in the least like the monogram that Benvenuto Cellini did, on two occasions, use. I should imagine that you would be quite safe in saying that it is probably an antique cameo, which, of course, may have belonged to Charles V., and which is mounted in a frame, the design of which is based on the designs of certain work by Cellini, but that is a very long way from saying that it is his work. To me, it conveys nothing of the Cellini impression, except a sort of general style of the ornamentation, and even from the photograph, I should be quite prepared to say that Cellini did not execute the frame.

546. C. W. G., *Washington, D. C.*, sends the accompanying picture of an enameled glass decanter, with a query as to its probable source and age. Subsequently we had opportunity to examine the specimen itself and to confirm the opinion suggested by the photograph.



The decanter appears to be an old piece of Continental glass which was originally decorated with bands of gold. The Dutch landscape in colors and the ring of enameled jewels about the neck give every indication of being recent additions. This is fairly evident not only in the unauthentic aspect of the windmill but in the quality of the colors used and the hesitant manner of their application.

547. L. M. D., *Tennessee*, asks whether the amber *Cornucopia* flask and the *Success to the Railroad* bottle are being reproduced.

We understand that the *Cornucopia* bottle is still safe. An edition of *Success to the Railroad* in olive-amber and aquamarine has, however, recently appeared. It is so exact an imitation of the original as almost to defy detection except by an expert familiar with every detail of the old pattern, or by a very observant person fortified with a genuine specimen to use as a basis of minute comparison. The pseudo Jenny Lind flask has been on the market long enough to have lost its danger to any but the most careless buyer, for it is not particularly accurate.

548. A nomenclature for household pottery of the mid-nineteenth century is offered in an illustrated price list for Vermont stoneware issued, in bill form, by the firm of G. W. and J. H. Farrar, under date of August 26, 1840. The illustrations are the crudest of crude woodcuts, but they serve well enough to indicate the aspect of the common gray stoneware which, by 1840, had pretty well superseded the more beautiful, but

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See Cover of ANTIQUES for January and story in "Editor's Attic" of the same issue

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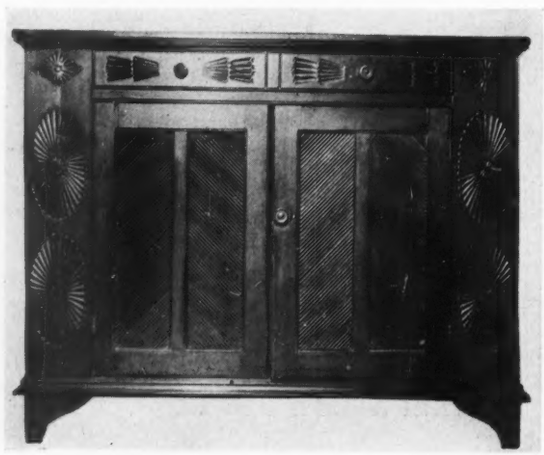

AN UNUSUAL EXAMPLE FROM EARLY NEW JERSEY, WITH THE TYPICAL SUNBURST DECORATION WHICH WAS USED BOTH IN WOODWORK AND FURNITURE

with

American Antiques

A. L. CURTIS

Harrington Park New Jersey

WRITE FOR MAP

often deleterious, lead-glazed red clay ware turned out by country potters of an earlier day.

The accompanying illustration, reproduced from the Farrar bill, shows, in the order named, a *stone pot*, made in sizes of from 1 to 5 gallons, a *butter pot*, a stone *churn*, which in 5 gallon size sold at wholesale for $10 a dozen, a *sweetmeat jar*, probably intended for housing cookies and doughnuts, a *jug* (note that the term is not *pitcher*), and a *flower pot*. The Farrar list likewise mentions, but does not picture, *fountain inkstands*, *common inkstands*, and *water fountains*, priced at 25 cents per gallon content, and, we regret to observe, *beer bottles*.

Portl Sept 26 1840

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6	3 " " "	6	" - 3.00
6	2 " " "	4	" 2.00
1	" " "	3	"
3	4 Gall. Butter do.	10	" — 2.50
	3 " " "	8	"
	2 " " "	6	"
	1 " " "	4	"
	5 Gall. Churns.	10	00
3	4 " "	8	" 2.00
3	3 " "	6	" 1.50
	2 " "	4	"
	3 Do. Sweet-meat Jars	7	00
	2 " "	5	"
	1 " "	3	33
	1-2 " "	2	00
	1-4 " "	1	"
	4 Do. Jugs	8	00
	3 " "	6	"
6	2 " "	4	" - 2.00
18	1 " "	3	" - 4.50
24	1-2 " "	2	" - 4.00
12	1-4 " "	1	" - 1.00
	2 do. Flower Pots.	4	00
	1 " " "	3	"
	1-2 " " "	2	"
	1-4 " " "	1	"
	3-4 Beer Bottles.	1	00
	Fountain Inkstands.	1	"
	Common do.		75
	Water Fountains 25 Cts per Gall.		

24.50

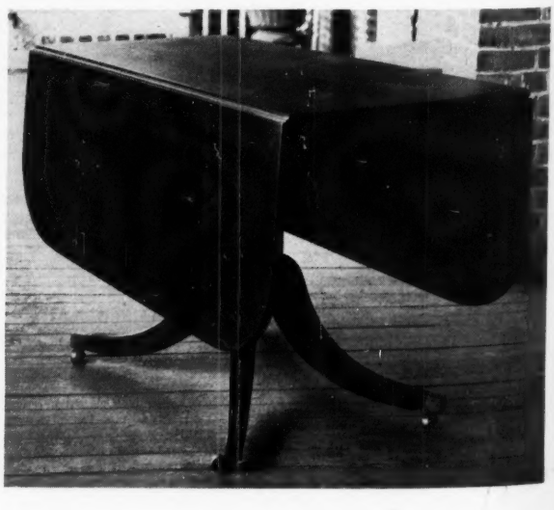
3 " 6

Disct 12½ per ct off — — — $21.44

Rec'd payment Geo W & J H Farrar

549. P. M., *Georgia*, asks whether the table here illustrated is, as she has been told, by Duncan Phyfe.

The table is interesting and, because of its great spread of leaf, far from usual. It belongs in the category of late Sheraton types (*1800-1810*). Duncan Phyfe made furniture somewhat similar to this table in general style, but materially different in detail. We should be inclined to identify the piece in question as a drop-leaf breakfast table, probably of American origin. If, as seems likely under the circumstances, the present base and top have always been united, it has many aspects of desirability.



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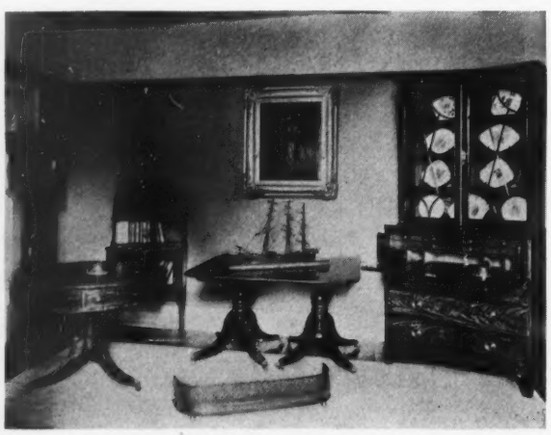

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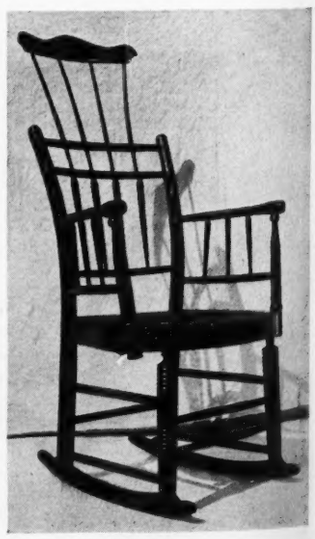
550. In the issue for December, 1923, on page 290, ANTIQUES published a Spode jug of late eighteenth- or early nineteenth-century vintage, representing a Silenus procession modeled in strong relief. Some time since, Eugene DeForest of New Haven, Connecticut, sent us a photograph of a pewter jug showing a design similar in conception but coarser in execution, with the name *Clodion* largely in evidence as a sort of signature. The question arises as to the date of the pewter jug, which was purchased in France by the present owner.

Clodion, it is to be remembered, was a French sculptor, who was born at Nantes, in 1738, and who died in Paris, in 1814. He is considered an important figure in the history of sculpture. His favorite medium was terra cotta, and he particularly excelled in the modeling of small statuettes, figures, and bas-reliefs, which brought him considerable popularity both in his lifetime and subsequently. He was especially fond of Bacchic representations and was associated as modeler with the Sèvres factory.

To ANTIQUES, however, it seems probable that, whether or not the original reliefs of this pewter jug were Clodion's design, the jug itself is a somewhat recent casting, not impossibly from an earthenware pitcher, with the sculptor's name added for effect. A study of eighteenth- and nineteenth-century pewter leads us to believe that heavy sculptural casting in pewter vessels is contrary to early European practice. Furthermore, even if exceptions to the rule sometimes occur, the workmanship in the present instance lacks those evidences of skill which would make it properly associable with the name of a notable craftsman.

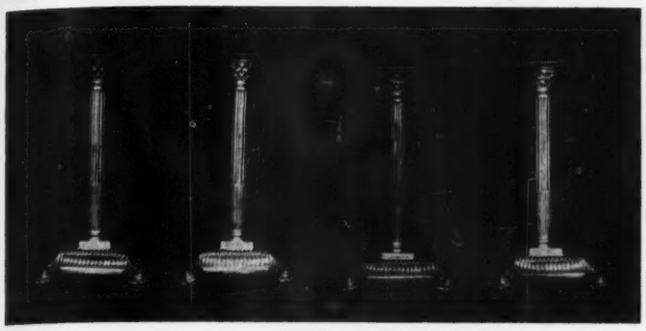
We offer this as an opinion, rather than as a final judgment, and should be glad to have students of pewter confirm or contradict our opinions.

551. E. J. W., *New York*, is the possessor of the accompanying chair. This chair represents a curious combination of features belonging to the so-called "fancy" chair and those of the Windsor comb-back. Some parts of the piece are, we judge, of standard factory stock. We should place its date in the neighborhood of the 1820's. A furniture item of this kind is *sui generis*, and is more interesting as a unique specimen than as a fully classifiable antique.



552. Occasionally we have run across stoneware pitchers in antique shops and in private collections, bearing the impressed mark DUDSON. This firm, not mentioned in earlier books of pottery marks, appears in Blacker's *Nineteenth-Century English Ceramic Art* as Dudson Brothers, successors to James T. Dudson of Hanley, England. The business was established in 1800; but previous to 1860 little of its product was labeled.

Another mark which occasions some confusion is that of *Allerton, England*, which occurs on Toby jugs and teapots and on pink lustre tea sets. Such marked pieces are recent products of the firm of Charles Allerton and Sons of Longton, England, manufacturers of earthenware, semi-porcelain, bone china, and lustre. The present owners are grandsons of the Charles Allerton who founded the business, in 1831. From the beginning, Allerton's have made lustreware, but, until recent years, none of it has been stamped. Very attractive pink lustre wares are now being made by Wedgwood and should be recognized as contemporary.



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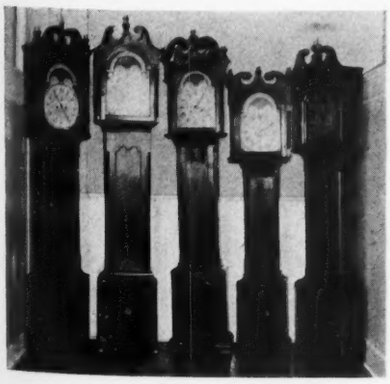

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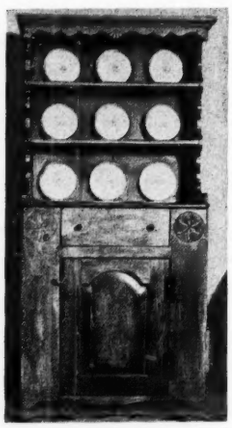

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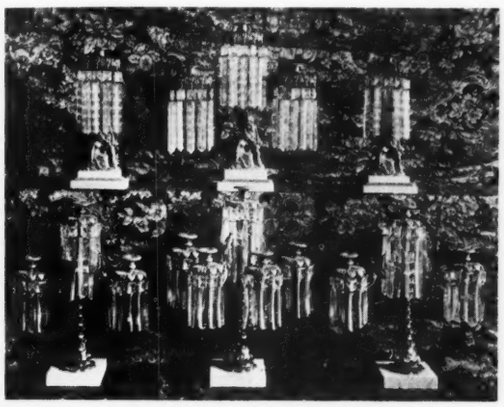

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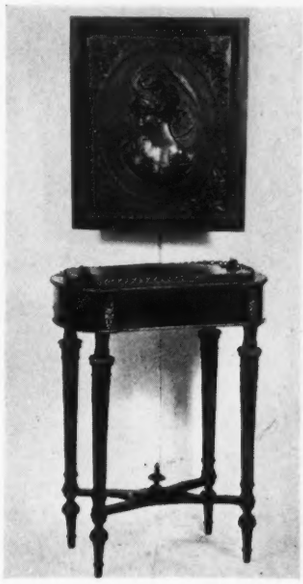

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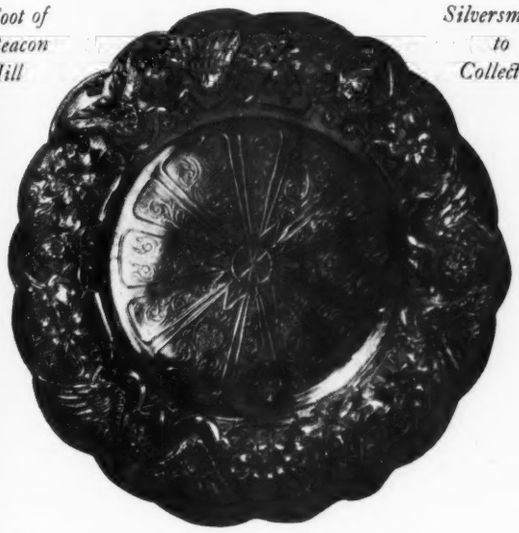

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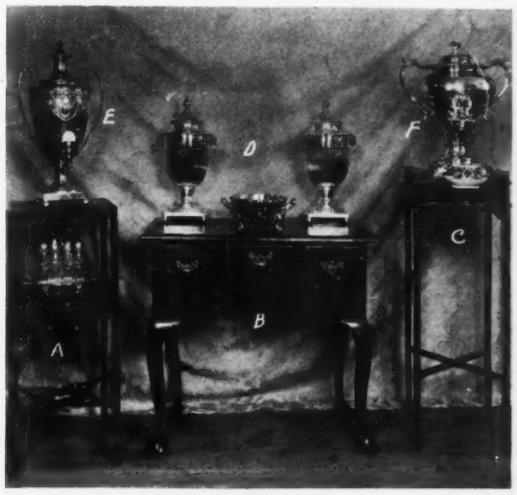

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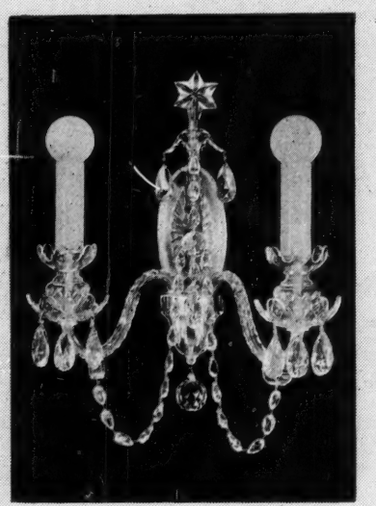

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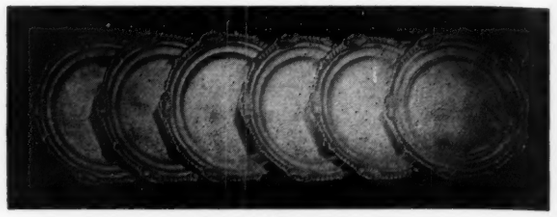

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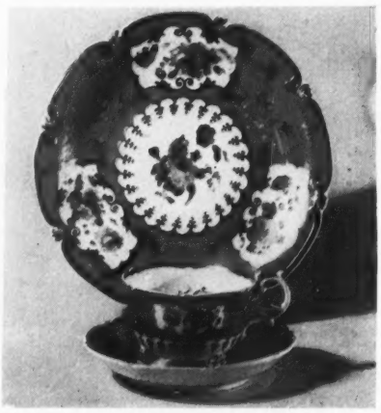

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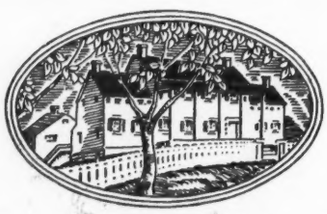

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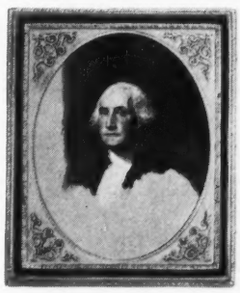

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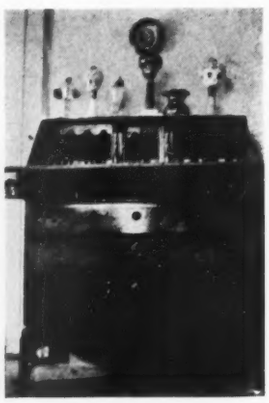

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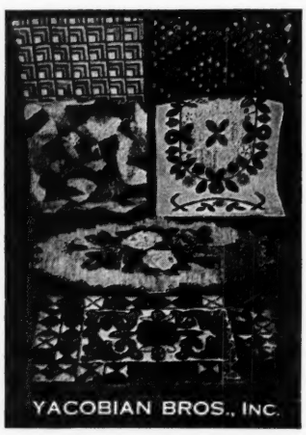

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While dealer announcements are not excluded, it is assumed that the sales columns will be used primarily by private individuals who wish to dispose of articles concerning whose exact classification they may be either uncertain or ignorant. Purchasers of articles advertised in the "Clearing House" should, therefore, be sure of their own competence to judge authenticity and values. Likewise those who respond to *Wanted* advertisements should assure themselves of the responsibility of prospective purchasers. ANTIQUES cannot assume this responsibility for its readers, nor can it hold itself accountable for misunderstandings that may arise.

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COLLECTION OF SNUFF BOXES. PANELED hall lantern. Silhouette. AGNES T. SULLIVAN, 24 Steel Street, Auburn, New York.

SMALL MAPLE HIGHBOY. CLEAR AND colored glassware; china; hooked rugs; and many quaint things. YE OLDE RED BRICK HOUSE, West Brookfield, Massachusetts. Across the Common.

FREE LISTS. VICTORIAN PERIOD: FURNIture, prints, glass, pewter. WALKER'S ANTIQUE SHOP, 603 Main Street, Covington, Kentucky.

SMALL DEALERS. TEN PIECES GOOD OLD glass and china, postpaid, $5.50. AUSTIN, 682 Main Street, Fitchburg, Massachusetts.

THREE DOLLAR SPECIALS FOR FEBRUARY: Franklin Plates, Flowing Blue Platter, 2 Porcelain Handle Knives, Lacquer Tray, One Pair Salts, Brown Pottery Teapot, Bristol Mug. EMERSON, 14 South 39th Street, Philadelphia.

CURRIER AND IVES. YOU ARE CORDIALLY invited to see my extensive collection, comprising New York Scenes, Western Views, Farm Scenes, Hunting and Sporting, Comic Hunting and Sporting, Racing and Trotting Horses, Battle Scenes, Presidents, and a great variety of other subjects. This collection is one of the finest I have seen. The prices are reasonable. I have tried to keep them within reach of the modest collector. A. L. BRANDON, 12 East 37th Street, New York City. One flight up.

FREE: SIXTEEN-PAGE PRICE LIST OF Early American Antiques. Priced list of 360 Historical Bottles, invaluable to dealers and collectors, $1.00. KATHARINE WILLIS, 272 Hillside Avenue, Jamaica, New York.

SOUTHERN AND WESTERN DEALERS SEND for lists. Victorian furniture of all sorts. MARTHA JANE'S, Marcellus, New York.

SIX-PIECE BOARDMAN PEWTER COMmunion set, marked. Small collection of early blown glass. Wood's *McDonough's Victory* plate. Writing-arm Windsor. Hepplewhite card table. Western and Southern dealers supplied. Prices reasonable. HAZEL H. HARPENDING, Log Cabin Antiques, Dundee, New York.

EAGLE BRASSES. GRANDFATHER CLOCKS. Glass. Pottery, etc. Lists. MRS. J. M. SMITH, Highland Avenue, North Wales, Pennsylvania.

THREE COLORED LITHOGRAPHS, BIRD life, similar to Audubons, by A. Pope, Jr., copyrighted, 1878, size, fourteen by twenty. Best offer takes. Frames if wanted. No. 220.

CURRIER AND IVES *CENTRAL PARK*, *Winter*, *The Skating Carnival*; and *English Snipe*. Excellent condition. L. B. BAKER, 145 Court Street, Keene, New Hampshire.

ANTIQUE, ALL ORIGINAL, THREE-PIECE, mahogany Hepplewhite dining table, eight-legged, drop-leaf centre, half moon ends, recently restored. No. 219.

CIGAR INDIAN CHIEF. Bear-skin mantle, feather head-dress. Figure six feet on pedestal fourteen inches. Excellent condition. ELSIE P. LEONARD, Box 272, Hadley, Massachusetts.

SILVER WATCH MADE IN DUBLIN 1613. Photos furnished. M. R. MCCLEVERTY, 1820 Boylston Avenue, Seattle, Washington.

GRANDFATHER CLOCKS. I HAVE TWO OF very rare quality: one by Osborne of London, the other by Walker & Houghs of Birmingham. Both in fine working condition. Time, calendar, and moon changes. Price reasonable. Full information and photo upon request. OLD CLOCK SHOP, 3617 Burlington, Houston, Texas.

BATCHELDER CLOCK, 175 YEARS OLD. Mahogany case, seven feet high, surmounted by three brass knobs. Financial reverses. No. 218.

ANTIQUES OF MERIT. SEVENTEENTHcentury Chinese Bowl. Hand-carved Spanish table. Clocks. Mirrors. Brocades. English prints on glass. Correspondence invited. K. R. GERRY. 8 West 47th Street. New York City.

MAHOGANY PEDESTAL TABLE, DIAMETER, 53 inches, $175. Miniature walnut corner cupboard, 28 inches high, $45. Small walnut, splayed-leg, stretcher table, 2 feet square, $85. THE ANVIL, Longwood (near Kennett Square) Pennsylvania, Route 1.

I HAVE JUST OPENED A STUDIO SELLING antiques. HELEN COIT, 154 East Avenue, Rochester, New York.

AUNT LYDIA'S ATTIC. LARGE STOCK MID-Victorian, marked low for February and March. Pictures sent, please return. Dealers especially. Also fine collection Early American. Ball-turned split gate-leg table, see Figure 756 of Wallace Nutting's *Pilgrim Century*. Slender-fluted Sheraton bed. Come and rummage Tuesdays, Thursdays, and Saturdays. 795 Chestnut Street, Waban, Massachusetts. Ten miles west of Boston.

PRIVATE COLLECTION FURNITURE, china, prints, etc. List furnished. No. 217.

ANTIQUE HOBBY SHOP, 167 STATE STREET, Springfield, Massachusetts. Just Found: Signed Edouart silhouette, 1832, full figure of man, 7 by 11.

HEPPLEWHITE DINING TABLE. DROP-leaf centre table, half round ends, mahogany, excellent condition. In one family since 1803. Offered for sale for first time. No dealers. F. B. HAWLEY, Riverbank Court Hotel, Cambridge, Massachusetts.

SIX OLD MASTER PICTURES. MUST BE sold. Photographs furnished. Seen by appointment only. AXNIX, 1634 South William Street, South Bend, Indiana.

NINE YARDS EARLY GLAZED FLORAL chintz, uncut: orchid, rose, white. No. 216.

SEVERAL CHOICE OLD HOOKED RUGS; fine old braided rug, 8 by 5 feet. Hooked rugs repaired. THE LITTLE HOUSE, 324 North Fullerton Avenue, Montclair, New Jersey.

FEBRUARY DISCOUNT SALE. WRITE US your needs. We probably have them. CRAWFORD STUDIOS, Richmond, Indiana.

WILLIAM AND MARY OAK DESK, ORIGINAL brasses. Good condition. THE CHIMNEY CORNER, 2131 Cedar Springs Road, Dallas, Texas.

ANTIQUE WEAPONS: MY TRADE JOURNAL gives current prices of American and Foreign Antique Weapons, and illustrates over sixty pistols. Carries for sale hundreds of Guns, Pistols, Swords, Flasks, and Books on Weapons and Shooting. Send fifty cents for copy. F. THEODORE DEXTER, 910 Jefferson Street, Topeka, Kansas.

SPINET INLAID IN SATINWOOD, SHERATON design, beautifully decorated, signed by Dan. M. McDonnell, 12 Angelesea St., Dublin. Good condition. THE CHIMNEY CORNER, 2131 Cedar Springs Road, Dallas, Texas.

WALNUT QUEEN ANNE SLANT-TOP SMALL desk, all original brasses, beautiful condition. Write THE CHIMNEY CORNER, 2131 Cedar Springs Road, Dallas, Texas.

CHIPPENDALE GRANDFATHER CLOCK, moon dial, $175. Small cherry bureau, inlay around top, original brasses, $85. Pair globes, celestial and terrestrial, $65. Sheraton sofa, eight legs, turned, very slender, $160. Liverpool Father Mathew jug, $20. MRS. G. A. WATERS, Wagner Inn, Poughkeepsie, New York.

WEDGWOOD COPY OF THE PORTLAND vase; also an old mantel with spread eagle design. No. 215.

STIEGEL GLASS BY HUNTER, $125. *American Silversmiths* by Hollis French, $140. *Cabinetmaker's Drawing Book*, Thomas Sheraton, 1793, $150. First Editions. No. 214.

NATIVITY, GENUINE, NEAPOLITAN, EIGHTeenth century, 40 figures terra cotta, 14 inches high, originally dressed. E. MAIER, 21 West 121st Street. New York City.

WALL PAPER. HALF OF ZUBER'S REPRODuction of War of 1776 on Scenic American background. No. 213.

PAIR OF FINE DUNCAN PHYFE CHAIRS, $75. Eagle mirror, $65. Large gilt Sheraton mirror, $75. Hepplewhite card table, shell inlay, $75. Chippendale wing chair, beautiful example, $200. MRS. G. A. WATERS, Wagner Inn, Poughkeepsie, New York.

WHILE IN FLORIDA WRITE, OR VISIT, MY shop. Liquor chest belonged to Captain John Pratt of Revolutionary time. Hepplewhite chairs; Sheffield plate, furniture; glass; china; etc. JESSAMINE LINK, 107 Hyde Park Place, 118 Pratt Street, Tampa, Florida.

ANTIQUE PEWTER SUGAR BOWL AND pitcher by Dixon & Son, urn shape, fluted, and in fine condition. Also octagonal teapot by Roswell Gleason, with ebony handle. Long Paisley shawl, perfect condition. MRS. ISABEL BANGS HENRY, Hotel Heublein, Hartford, Connecticut.

NEW DIRECTORY OF DEALERS IN ANtiques, containing nearly 5000 names and addresses, printed in book form and arranged by states and cities for only $5.00. MORTIMER J. DOWNING, general line of antiques. Upper Stepney, Connecticut. On Bridgeport and Newton state highway.

FLORAL CHINA KNOBS AND PLATES FOR room doors, large assortment; trade only. LEVI, 135 York Road, London, England, opposite Caledonian Market.

COLLECTION OF CURRIER & IVES PRINTS, also Kelloggs' and others. Hundreds of subjects: Ships, Fishing, Winter, Railroads, Presidents, Rural Scenes, Views. Write me your wants. ALASTAIR EAMES, 110 High Street, Boston, Mass.

BEAUTIFUL NAVAJO INDIAN RUGS; INdian collection; baskets; pottery; beadwork. J. G. WORTH, 9 East 59th Street, New York City.

COLORED COSTUME OR FASHION PRINTS, selections sent post free on approval from magnificent collection; many thousands, genuine old ones in original condition as extracted from old magazines similar to Godey's but more artistic, finely engraved and beautifully colored. Make your own selection, return all, keep all, suit yourself. Write now, giving one reference. ANTIQUARIAT, 1532 Wabash, Kansas City, Mo.

NETTED TESTERS FOR COLONIAL HIGH post beds made to order. Also netted edges for spreads, curtains, etc. RACHEL HAWKS, Deerfield, Massachusetts.

MISCELLANEOUS

ANTIQUES REPAIRED, RESTORED, REfinished, and replated. Our work makes your antiques doubly useful and valuable. Pewter, gold, silver, brass, and bronze finished. Mail orders given careful attention. WAHL PLATING & MANUFACTURING COMPANY, 29 South Street, Rochester, N. Y.

YOUR ORDERS FOR PAINTING ON GLASS — clock and mirror pictures. Forward exact measurements. Sketches sent on request. FRAYE BROWN, Newfane, Vermont. The Black Kat Antique Shop.

SEVEN STARS TAVERN, SOUTH JERSEY'S historic Colonial landmark, on the King's Highway, at Woodstown, is now opened for the sale of antiques. JOHN H. BOURNE.

JOSEPH PISTON, EXPERT REPAIRING OF early brass, copper, iron, tin, silver. I also furnish missing parts. Cleaning and repairing of pewter a specialty. 896 3d Avenue, New York City.

OLD STENCILING, HAND-PAINTED CLOCK glasses, mirror tops and trays; restored or reproduced to retain the soft mellowness of age. Inquiries invited. DORIS MILLER'S STUDIO, 82 Acton Street, Maynard, Massachusetts.

COLLECTORS GUIDE TO DEALERS

Below is the Collectors Guide listed alphabetically by state and city. The charge for insertion of a dealer's name and address is $15 for a period of six months, $24 for a year, total payable in advance. A listing may consist of a dealer's complete name and address, with the words, "general line," "wholesale only," and the like. No descriptive matter regarding location may be included. Contracts for less than six months not accepted. Large announcements by dealers whose names are marked * will be found in the display pages.

CALIFORNIA

GLENDALE: MR. FRANCIS J. W. HENRY, The Scotch Antique Shop, 818 North Central Avenue.

CONNECTICUT

DANBURY: *F. W. FUESSENICH, INC., 105 W. Wooster Street.
DARIEN: *MR. AND MRS. RALPH RANDOLPH ADAMS, 390 Post Road.
GREENWICH:
*MITCHELL'S AUCTION ROOMS, 171 Greenwich Avenue, Auctioneer.
*THE SPINNING WHEEL SHOP, 115 East Putnam Avenue.
NEW HAVEN:
MALLORY'S ANTIQUE SHOP, 1125 Chapel Street.
*WHITLOCK'S BOOK STORE, INC., 15 Broadway.
NORWALK: *SILVERMINE TAVERN AND GALLERIES.
PLAINVILLE: *MORRIS BERRY, 80 East Main Street.
RIDGEFIELD: THE NOOK, Norwalk Road.
STONINGTON: *SHARSWOOD AND ROBSON, Farmholme.
WESTPORT: WAKEFIELD ANTIQUES, Boston Post Road. Antiques and historical Americana.

ILLINOIS

CHICAGO: F. HEWITT, 921 Rush Street. General line.
QUINCY: MRS. DON HOOVER, 505 North Eighth Street.

MAINE

AUGUSTA:
MEDORA LEE HALEY, corner Grove and Swan Streets. Antiques.
MRS. S. M. HOLWAY, 10 Western Avenue. Antiques and hooked rugs.
BANGOR: THE THREE GABLES, 204 Broadway.
ROCKLAND: DAVID RUBENSTEIN, corner Main and Talbot Avenue.
WALDOBORO: *WARREN WESTON CREAMER.
YORK HARBOR: *OLD VILLAGE ANTIQUE SHOP.

MARYLAND

BALTIMORE:
*MRS. THEODORE BISENZ, 869 N. Howard Street.
*PERRY W. FULLER, 22 West Franklin Street. Old Prints.
*JOHN G. MATTHEWS, 8 East Franklin Street.
*JOHN J. SCHWARZ, 827 North Howard Street.
*ROBERT F. SKUTCH, 813 North Charles Street.
BEL AIR: BEL AIR ANTIQUE SHOP, ABRAHAM GREENBERG, Bond Street. Wrought iron. Pottery.
GEORGETOWN: KITTY KNIGHT HOUSE, Eastern Shore.

MASSACHUSETTS

AMHERST: *AT THE SIGN OF THE COACH, G. V. GLATFELTER, 29 Northampton Road.
AUBURNDALE: *WAYSIDE ANTIQUE SHOP, 23 Maple Street.

BOSTON:
*Norman R. Adams, Inc., 140 Charles Street.
*Boston Antique Shop, 59 Beacon Street.
*Miss T. V. Carey, 85 Chestnut Street.
*Curtis & Cameron, 221 Columbus Avenue. Restoring old photographs.
*F. J. Finnerty, 122 Charles Street.
*Flayderman & Kaufman, 68 Charles Street.
*Foster Bros., 4 Park Square. Reproduction of old picture frames.
*George C. Gebelein, 79 Chestnut Street. Old silver.
*Mrs. Charles Minot Hayden, 80 Chestnut Street.
*Martin Heiligmann & Sons, 228 Columbus Avenue. Restoring and repairing.
*Henry H. Jacobs, 145 Charles Street.
*Jordan Marsh Co., Washington Street.
*William K. MacKay Co., 7 Bosworth Street. Auctioneers and appraisers.
*George N. McMahon, 33 Charles Street.
*New England Antique Shop, 75 Charles Street.
*New England Sales Association, Inc., 222 State Street. Hooked rugs.
Richard Nichols Company, 22 Bromfield Street. Picture frames.
*Old English Galleries, 86 and 88 Chestnut Street.
*Old Russia, 16 Arlington Street.
*Old Village Antique Shop, 75 Chestnut Street.
*Ox Bow Antique Shop, 88 Charles Street.
*I. Sack, 85 Charles Street. Reproduction of old brasses.
*Israel Sack, 89 Charles Street.
*A. Schmidt & Son, 567 Boylston Street. Old and reproduction silver.
*Shreve, Crump & Low, 147 Tremont Street.
*The Spinning Wheel Antique Shop, 35 Fayette Street.
*H. Stone's Antique Shop, 301 Cambridge Street.
*Yacobian Brothers, Inc., 280 Dartmouth Street. Hooked rugs.
BROOKLINE: *H. Sacks & Sons, 62–64 Harvard Street.
BUZZARDS BAY:
*W. W. Bennett, Twin Gateway.
*Mrs. Clark's Shop.
DEDHAM: Louise L. Dean, 293 Walnut Street.
EAST GLOUCESTER: Mrs. Clara L. Harrington, 262 East Main Street.
EAST TAUNTON: *Ed Whitney, 1150 Middleboro Avenue.
FITCHBURG: *Gertrude B. Cushing, 682 Main Street.
FRAMINGHAM: *Wallace Nutting Studio.
HAVERHILL: *W. B. Spaulding, 17 Walnut Street.
HYANNIS: *The Treasure Shop, Helen Trayes.
MARION: *Mrs. Mary D. Walker, Front and Wareham Road.
MEDFIELD: Medfield Antique Shop, West Main Street.
NEW BEDFORD:
*Mrs. Clark's Shop, 38 North Water Street.
*The Colonial Shop, 22–24 North Water Street.
NORTHBORO: *G. L. Tilden, State Road.
ORLEANS: *The Sampler, Monument Road.
PITTSFIELD:
*Miss Leonora O'Herron, 124 South Street.
*Oswald's Antique Shop, 11 Linden Street.
PLYMOUTH: The Bradford Arms, 59 Court Street.
SOMERVILLE: *Davenport-Brown Company, 285 Washington Street. Reproduction paneling.
SPRINGFIELD: Johnson's Bookstore, 1379 Main Street.
WARREN: *C. E. Comins.
WEST BROOKFIELD: Ye Olde Red Brick House, Lotta F. Blount.
WEST MEDWAY: Old Parish House Antique Shop, Main Street. General line.
WESTON: *The Priscilla Shop.
WINCHESTER: Rebecca Chilcott Jackson, 15 Herrick Street.
WORCESTER: *The Old Furniture Shop, 1030 Main Street.

MICHIGAN

DETROIT: *The Sign of the Mermaid, Inc., 1014 East Jefferson Avenue.
ST. JOSEPH: Antique and Resale Shop, 515 Pleasant Street.

MISSOURI

KANSAS CITY: *Curiosity Shop, 1901–1911 Main Street.

NEBRASKA

OMAHA: Badollet Shotwell, 411 South 38th Street.

NEW HAMPSHIRE

FRANKLIN: *Webster Place Antique Shop.

NEW JERSEY

CAMDEN: *Camden Antique Shop, 315 Vine Street.
CLOSTER: Closter Antique Shop, Sara M. Sanders, Alpine Road.
FREEHOLD:
*The House with the Brick Wall.
Lilian Wilkinson, O'Cro'Coc' House, 61 South Street.
HADDONFIELD: *Frances Wolfe Carey, 38 Haddon Avenue.
HARRINGTON PARK: *A. L. Curtis.
HIGHTSTOWN: Josephine I. Dawes, 238 South Main Street.
LIBERTY CORNER: Beryl de Mott.
MONTCLAIR:
The Little House, Mabel C. Osborne, 324 N. Fullerton Avenue.
Travis & van Benschoten, 147 Watchung Avenue. American and Oriental antiques.
PLAINFIELD: Thorp's Antique Shoppe, Chas. H. Palmer, Prop., 321 West Front Street. General line.
PRINCETON: *George Batten, 1 Evelyn Place.
RIVERDALE: Maud C. Patterson, Ye Olde Mill.
WOODSTOWN: Seven Stars Tavern, King's Highway, John H. Bourne.

NEW YORK

AUBURN: Mrs. R. S. Messenger, 27 William Street.
BROOKLYN: *Catherine Chase, 31 Clinton Street.
BUFFALO:
Pohlman's Antique Shop, 767 Michigan Avenue.
*George B. Tyler, Inc., 104–8–10 Chenango Street.
CORNWALL: *The Half Moon Inn, Storm King Highway.
CORTLAND: *The Sampler, 53 Prospect Terrace.
DUNDEE: *Jemina Wilkinson Antique Shop.
ITHACA: *Colonial Antique Shop, 308 Stewart Avenue.
KINGSTON: *Myron S. Teller, 280 Wall Street. Reproduction of old brasses.
LOUDONVILLE (Albany Co.): *The Loudonville Exchange.
NEW HARTFORD: *James L. Dean, 1 Genesee St.
NEW ROCHELLE: *Dorothy O. Schubart, Inc., 578 Main Street.
NEW YORK CITY:
*Stephen Adam, 159 East 56th Street
*R. Randolph Adams, 28 East 75th Street.
*Ruth Albert and Elsie F. Alsberg, Inc., 745 Madison Avenue.
*B. Altman & Company, Fifth Avenue at 34th Street.
*Francis Bannerman Sons, 501 Broadway. Firearms.
*E. F. Bonaventure, 536 Madison Avenue.
*Bristol Co., 319 East 62d Street.
*Capozzi & Agrippa, 591 Lexington Avenue.
*Chagnon & Company, 1170 Sixth Avenue, Reproduction prints.
*Chest on Chest Antique Shop, 56 Washington Mews.
*Charles Cordts & Co., Inc., 106 East 19th Street. Reproduction of old brasses.
*Cliff Silver Company, 159 East 55th Street. Old and reproduction silver and pewter.
Early America, 667 Lexington Avenue.
*The Ehrich Galleries, 36 East 57th Street, Old Masters.
*Mrs. Ehrich, 36 East 57th Street. General line.
*Elizabeth Dick, 34 West 8th Street.
*Esmond Gallery, 1061 Madison Ave.
*I. Freeman and Son, Inc., 71 West 45th Street. Old silver.
*Gaza, 527 Madison Avenue. Old china, glass and jewelry.
*Ginsberg & Levy, 815 Madison Avenue.
*Ernest F. Hagen, 213 East 26th Street.
*Renwick C. Hurry, 7 East 54th Street.
*L. Jaffe Antique Shop, 855 Lexington Avenue.
*Kennedy & Company, Prints, 785 Fifth Ave.
*Mary Lent, 9 East 8th Street.
*Louis Malter, 159 East 57th Street.
*H. A. & K. S. McKearin, 21 E. 64th Street.
*Edward Miller, 673 Lexington Avenue.
*Justine Elliott Millikan, 4 East 12th Street.
*New England Attic, 25 East 55th Street.
*Lucie Newman, Inc., 685 Madison Avenue.
*The Old Print Shop, Inc., 150 Lexington Avenue.
*Ray Paioff, 24 West 8th Street.
*Florian Papp, 684 Lexington Avenue.
*Marc Peter, Jr., 52 Vanderbilt Avenue, Reproduction wallpaper.
*Wm. H. Plummer Co., 7 East 35th Street.
*Rains Galleries, Inc., 3 East 53d Street.
*The Rosenbach Company, 15 East 51st Street.
*I. Sack, 658 Lexington Avenue. Reproductions of old brasses.
*Israel Sack, 114 East 57th Street.
*Mrs. Schernikow, 929 Madison Avenue. Hooked rugs.
*Sam Serota, 440 Madison Avenue.
*W. & J. Sloane, 575 Fifth Avenue.
*Russell W. Thorpe, 578 Madison Avenue.
*Harriet Endicott Waite, 114 East 57th Street.
*Henry V. Weil, 247–249 East 57th Street.
*Adrien F. Wellens, 648 Madison Avenue.
*Winick and Sherman, 686 Lexington Ave.
*Weymer & Young, 143 East 57th Street.
PAINTED POST: *Isabella P. Iredell, Greenaway Lodge.
PITTSFORD: *Ruth Webb Lee, 89 South Main Street.
PLEASANTVILLE: *A. Williams, 56 Ossining Road.
SCHENECTADY: The Valley Shop, 14 North Church Street.
TROY: *Sim and Company.

NORTH CAROLINA

CHARLOTTE: Louise, Inc., 225 North Tryon.

OHIO

COLUMBUS: Old Homestead Antiques, Inc., 655 East Main Street.
WILLOUGHBY: Ione Avery White, 122 Euclid Avenue.

PENNSYLVANIA

ALLENTOWN: Beulah Jacobs, 1236 Walnut Street.
BETHLEHEM: Schumm Antique Shop, 451 Main Street. General line.
BROADAXE (Whitemarsh): Skippack Pike Antiques, Philip Meredith Allen, Marie Dobbins Allen.
BROWNSBURG: Schuyler Jackson, Jericho.
BRYN MAWR: *W. J. French, 539 Lancaster Avenue.
CHAMBERSBURG: Stony Batter Antique Exchange, North Second Street.
DOYLESTOWN: Mary B. Atkinson, 112 East State Street.
EPHRATA: Musselman's Antique Shop, Highway, Route 5.
ERIE: Ritter's Antique Shoppe, 328 East 9th Street. Miscellaneous line.

GETTYSBURG: The Antique Shop, Earl W. Cox, 28 Chambersburg Street.
LANCASTER:
*L. P. Aardrup, 341 North Queen Street.
*Mrs. A. K. Hostetter, 10 South Queen Street.
NORRISTOWN: *Catherine's Tea House & Antique Shop.
PALMYRA: Tshudy's Antique Shop, 932 W. Main Street, on the William Penn Highway.
PENNSBURG: A. J. Pennypacker, 501 Main Street.
PHILADELPHIA:
*The Estate of James Curran, 1625 Pine Street.
*Ferdinand Keller, 216 South Ninth Street.
*Ferdinand Keller, 1207 Walnut Street.
*Martha de Haas Reeves, 1624 Pine Street.
*The Rosenbach Company, 1320 Walnut Street.
*Arthur J. Sussel, Spruce, cor. 18th Street.
PLYMOUTH MEETING: Antiques at Tamarack, Butler Pike and Flourtown Road, Stuart W. Gurney.
POTTSTOWN: *The Antique Shop of Mrs. M. Cookerow, 265 King Street.
TULLYTOWN: The Brick House. J. Fabian Cooper, Antiques.
WALLINGFORD: *Long Lane, P. G. Platt.
WEST CHESTER: *William Ball & Son. Reproduction of old brasses.
*Francis D. Brinton, Oermead Farm.
WHITEMARSH: The Old House, Margaret Ash, Bethlehem Pike.
YORK: Bergman Antique Shop, 322–326 South Duke Street.
*Joe Kindig, 304 West Market Street.

RHODE ISLAND

PROVIDENCE:
*Providence Antique Company, 738 Westminster Street.
Bertha B. Hambly, Greycroft, 224 Waterman Street.
*Mabel K. Rogers, 244 Thayer Street.
*Millman's Antique Shop, 1115 Westminster Street.
WICKFORD: *Wickford Hill Antique Shop, 141 West Main Street.

TENNESSEE

CHATTANOOGA: Dixie Shop Brickhouse, Anna S. Houston, 741 McCallie Avenue. General line.

TEXAS

DALLAS: The Chimney Corner, 2131 Cedar Springs Road.
HOUSTON: *Shabby Shoppe, 3501 Main Street.

VERMONT

BELMONT: *Old Curiosity Shop, E. E. White.
BENNINGTON: Stone Wall Antique Shop, 209 Pleasant Street.

VIRGINIA

HARRISONBURG: *Virginia Craftsmen. Reproductions.
RICHMOND:
The Antique Galleries of Richmond Art Co., Grace at First.
*W. L. Parker, Drewry's Mansion.
*H. C. Valentine & Company, 209 East Franklin Street.
*Wilkinson and Traylor, 504 West Main Street.

WASHINGTON

SEATTLE: The Treasure House, 1210 Fifth Avenue. General line.

WASHINGTON, D. C.

*Mrs. Cordley, 1319 Connecticut Avenue.
*Gordon Dunthorne, 1726 Connecticut Avenue, N. W.
*George Hyams, 1204 Connecticut Avenue.
Old Virginia Shop, Edward C. Van Devanter, 1711 Eye Street, N. W.
*George W. Reynolds, 1742 M Street, N. W.

ENGLAND

BRISTOL: *Norman R. Adams, Ltd., Denmark Avenue, Unity Street.
HARROGATE: *William Lee, Esplanade Antique Galleries.
LONDON:
*Norman R. Adams, Ltd., 10 Hans Road, Knightsbridge.
*Burfitt, Ltd., 1 Albermarle Street, Piccadilly. Old silver.
*I. Freeman & Son, Ltd., 23 Hatton Garden.
Henry Oliver, 9 Bartlett's Buildings, Holborn Circus, E. C. 4. Antique silver and Sheffield.
*The Old Corner House, K. M. Townshend, Richmond, S. W.
*Andrew Meikle, Ltd., 12 Sydney St., Chelsea.
*Spink & Sons, 6 King Street, St. James.
PRESTON:
*Edward Nield, 223 Corporation Street.
*Frederick Treasure, Kay Street.

ITALY

FLORENCE: *John Guidotti.

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ABERDEEN: *John Bell, 29 Windmill Brae.

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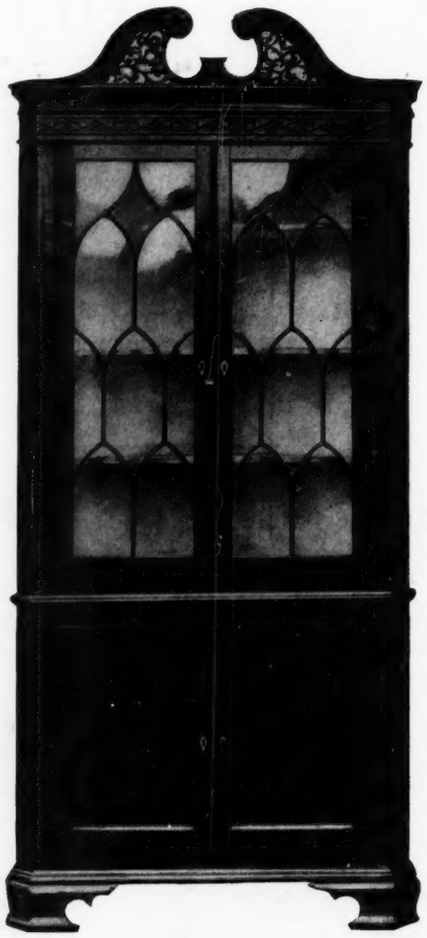

WHEN our representative recently set foot in England, he found the Antique market unsettled with amazing buying opportunities for ready money. In consequence his purchases were made far below the current price level.

Shipments continue to arrive, and we offer the collection at prices which could only have resulted from so fortunate a purchase. We list here a few of the pieces. Prices and detailed information may be had promptly on request though we advise a visit to our Galleries if it be possible.

The Chippendale mahogany corner cupboard, pictured here, has a very nice fret cornice. The broken arch pediment is finely carved. Panelled glass doors are Gothic in feeling... A Queen Anne walnut drop leaf table with very fine duck-footed cabriole legs and shaped apron... Several sets of six to ten Lowestoft plates in flower designs... Five foot Hepplewhite sofa with gracefully curved back... Very fine Chinese Chippendale mahogany side chair....

SHREVE, CRUMP AND LOW COMPANY

FOUNDED IN 1800

Jewelers · Goldsmiths · Watchmakers · Antiquarians

147 Tremont Street Boston, Massachusetts